

THE EIGHT PRINCIPAL Rasas of the Hindus

WITH
MURTTI AND VRINDAKA,
OR
TABLEAUX AND DRAMATIC PIECES
ILLUSTRATING THEIR CHARACTER,

BY
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&c., &c., &c.

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PREFACE.

A GROWING desire is now perceptible amongst our countrymen and foreign friends to have a clear knowledge of the various elements that combine to give Hindu Music and Drama such an interesting character. In order to arrive at a correct estimate of the main principles underlying these æsthetic arts, it is necessary to attain an insight into the nature of the *Rasas* or *Sentiments*, which are their life and soul, and which give them such variety. I have attempted in these pages to furnish the curious reader with short accounts of the dramatic laws of the Hindus, the definitions of the various dramatic compositions as recognized in the *Sástras*, an exposition of the *Rasas*, of the *Bhavas* (through which the former receive their full development), and of their various ramifications, the names of the *Rágas* adapted to each *Rasa*, a brief notice of the Aryan Stage and of the color of the drop-scene peculiar to each, and such other matters as have been found to bear on the subject. With the view of illustrating the eight principal *Rasas* of the Hindus, I have selected well-known scenes from our classical writings, given their *Tableaux* and composed short dramatic pieces illustrating their character, preceded by descriptive songs set to such *Rágas* and *Tálas* as have been declared appropriate to them by the authorities. No one is better aware of the imperfections of this work than myself; the only excuse for bringing it before the enlightened public is the steady encouragement I have hitherto received from them for my humble attempts at bringing within their reach a few relics of the untold musical and literary treasures bequeathed to us by our illustrious forefathers.

S. M. TAGORE.



DEDICATED

BY PERMISSION

TO

A. W. CROFT, ESQ., M.A.,

Director of Public Instruction, Bengal,

BY

His Most Humble and obliged Servant,

SOURINDRO MOHUN TAGORE.



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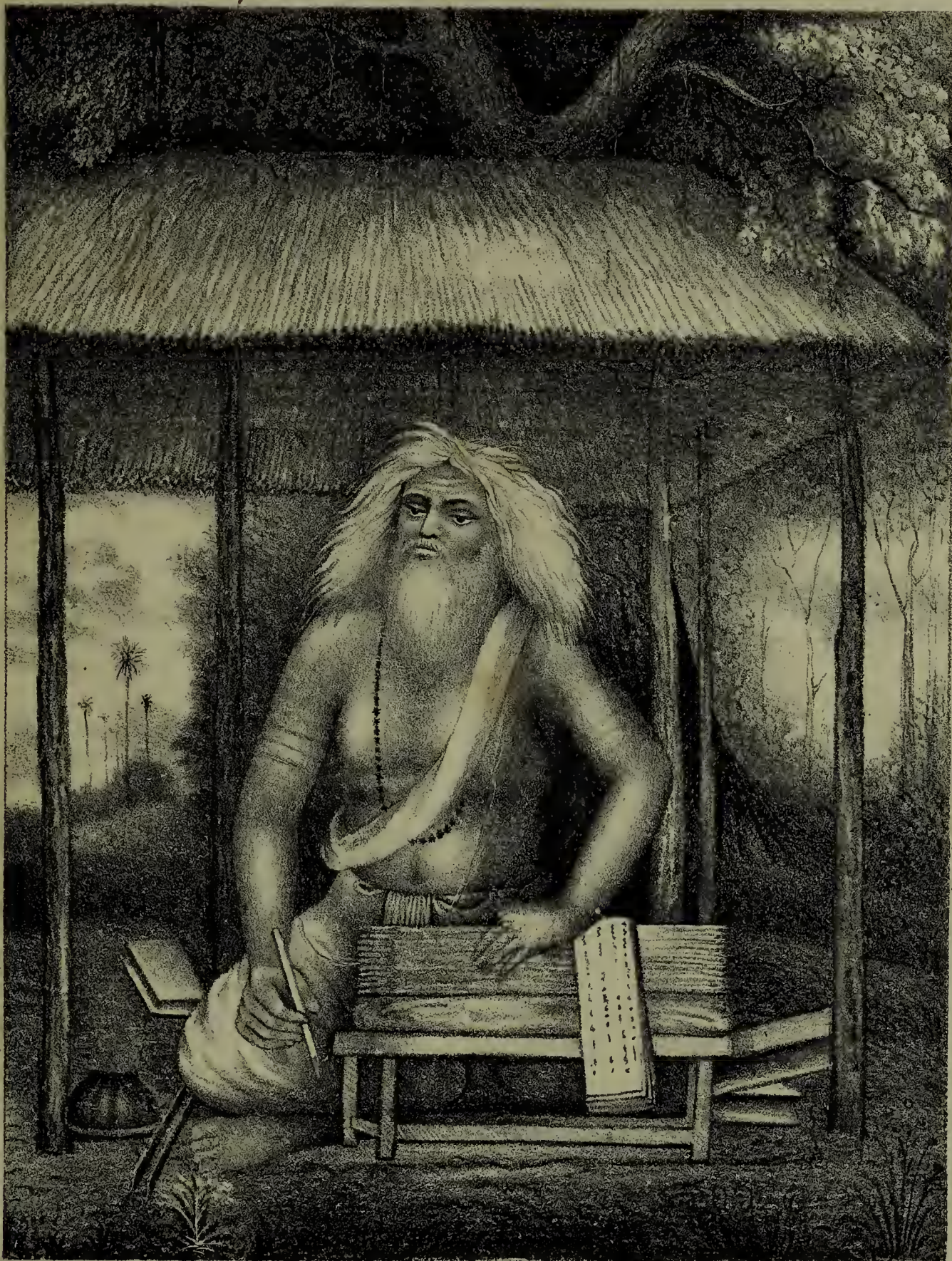
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THE EIGHT PRINCIPAL RASAS OF THE HINDUS.

BHARATA RISHI.

THE FATHER OF HINDU DRAMA,



Litho. and Print by Kristohury Das.

DESIGNED & LITHOGRAPHED FOR DR. S. M. TAGORE.

The Eight Principal Rasas of the Hindus.

THE CHARACTER OF THE DRAMA.

HAVING created the four Vedas, Brahmá evolved the fifth out of them and called it the Drama. The sage Bharata first learnt it from Brahmá, and played before Mahádeva. (1) The Drama consists of three parts ; namely, *Nátya* (the drama proper), *Nritta* and *Nritya* (dancing.) (2) The art which 'holds the mirror up to nature' by personating different characters, and by representing different costumes and gestures, is the dramatic. (3) Many things are requisite in a Drama ; but we shall not enter into them on the ground of their irrelevancy. The curious reader may, however, refer to the Sanskrit Drama, of which well he may drink his fill. On mature consideration, it will clearly appear that sentiment is the corner-stone of theatrical representations ; since it is their avowed object to awaken sentiments in the minds of the audience similar to those which they body

(१) इहानुक्रियते ब्रह्मा शक्रेणाभ्यसितः पुरा ।
चकाराद्यथ वेदेभ्यो नाट्यवेदश्च पञ्चमं ॥
भरताय ददौ पूर्वं नाट्यवेदश्चतुर्मुखः ।
स नाट्यनृत्यगीतानि शम्भोरग्रे प्रयुक्तवान् ॥

(२) नर्तनं त्रिविधं नाट्यं नृत्तं नृत्यमिति क्रमात् ॥

(३) योऽयं स्वभावो लोकस्य नानावस्थान्तरार्थकः ।

साङ्गाभिनयनैर्युक्तो नाट्यमित्युच्यते बुधैः ॥

forth. The ten kinds of art which teach various measured movements of the limbs and the trunk with *vilása*, together constitute *Nritta* or dancing. (1) *Nritta*, without the dramatic element, is called *Nritya* (simple dancing) (2). *Nritya* is of two sorts ; viz., *mārga* and *deśī*. (3) That kind of entertainment composed of music and dancing which was performed by Bharata before Mahádeva, and which had previously been sought by Brahmá of Mahádeva, goes by the name of *mārga* ; (4) and that which is in vogue amongst us, and which is performed before kings by men for their entertainment, by the name of *deśī*. (5) The word *Nátaka* (drama), is derived from *nata* (hero). The Drama is of two kinds, *mārga* and *deśī*. (6) The Dramas which Brahmá created by dint of austerities, and which he represented before Mahádeva and Párvatí, are called *Mārga-nátyas*. There are twenty kinds of these ; namely, the Drama proper, *prakarana*, *vāna*, *prahasana* (fárce), *dima*, *vyáyoga*, *samavakára*, *vithí*, *añka*, *ihámriga*, *nátiká*, *práakashiká*, *vāniká*, *hānsiká*, *vīyoginí*, *dipiká*, *kalotsáhatará*, *chitrá*, *jugupsitá* and *vichitráráthá*. The ten first species were founded by Mahádeva ; the remainder, by Párvatí. Mahádeva and Párvatí first instructed Brahmá in these twenty varieties of the

(१) दशविद्याप्रतीतो यस्तालमानलयश्चितः ।
सविलासाङ्गविद्येपो नृत्तमित्युच्यते बुधैः ॥

(२) गानविद्येपमात्रन्तु सर्वाभिनयवर्जितं ।
आङ्गिकोक्तप्रकारेण नृत्यं नृत्यविदो विदुः ॥

(३) एतत् क्रमाद्विधा प्रोक्तं मार्गदेशीतिभेदतः ॥

(४) ब्रह्माद्यैर्मार्गितं शम्भोः प्रयुक्तं भरतादिभिः ।
गान्धर्वं वादनं नृत्यं यत् स मार्ग इति स्मृतः ॥

(५) देशे देशे नृपादीनां यदाङ्गादकरं परं ।
गानं वाद्यं तथा नृत्यं तद्देशीत्युच्यते बुधैः ॥

(६) नटस्यातिप्रवीणस्य कर्मत्वान्नाद्यमुच्यते ।
मार्गदेशीति नाद्यस्य भेदद्वयमुदीरितं ॥

Drama. (1) *Dantila* and other authorities classify sixteen kinds of *Desí-nátya* ;—namely, *sattaka*, *trotaka*, *goshtí*, *vrindaka*, *śilpaka*, *preñ-khaṇa*, *sanlápaka*, *hrillíśa*, *rásaka*, *śrígadita*, *vilukí*, *tumbakí*, *sajjita*, *parivarta*, *múrti* (or *jhánki*) and *praheliká*. (2)

N Á T A K A .

THAT species of composition which is based on historical incidents, which consists of five *sandhis*, which contains *vilása* and various kinds of *bibhúti*, which is permeated with diverse æsthetic feelings and sentiments, which is complete in from five to ten acts, which excites the *udátta guṇa*, which celebrates the lives of mighty princes sprung from celebrated dynasties, or of great celestial or earthly characters, which is like the tail of the cow (*i.e.*, whose acts *gently* grow shorter and shorter), which is acted by four or five principal men, which is mainly concerned with the *víra* or the *ádi rasa* and but secondarily with the others, whose characters are clad in the splendour of *rasa* and *bháva*, whose duration is not too

(१) ब्रह्मणा यत्तपस्तप्त्वा मार्गितं शिवयोः पुरः ।
मार्गनाथश्च तत् प्राञ्जस्तच्च विंशतिधोच्यते ॥
नाटकञ्च प्रकरणं भाषणं प्रहसनं डिमः ।
व्यायोगसमवकारौ वीथ्यङ्के ह्यामृगा इति ।
रूपकाले दशैतानि भाषितानि कपर्दिना ॥
नाटिका प्राकषिका च भाषिका हंसिका तथा ।
वियोगिनी च डिपिका कलोत्साहतारा पुनः ॥

चित्रा जुगुप्सिता चैव विचित्रार्थेति दुर्गया ।
एवं मार्गनाथमुक्तं शिवाभ्यां ब्रह्मणे पुरा ॥
(२) दन्तिलादिभिस्तुक्तानि देशी नाट्यानि षोडश ॥
सट्टकं त्रोटकं गोष्ठी वृन्दकञ्च ततः परं ।
शिल्पकं प्रेङ्क्षणं संलापकञ्चेति ततः परं ॥
हल्लीशरासकावुक्तावेवं श्रीगदितं तथा ।
भिलुकी तुम्बकी चैव सज्जितं परिवर्त्तकं ।
मूर्तिः प्रहेलिका चेति षोडशोक्तानि सूरिभिः ॥

long, whose language is simple and whose incidents are imbued with harmonizing *bhāvas*, goes by the name of *Nāṭaka*. (1) The hero should exist along with four or five subsidiary characters. The performance excludes these :—hallooing from a distance, killing, war, insurrection, marriage, eating, cursing, passing urine or stool, death, sexual commerce, biting, scratching with the nails, and other actions of an unsightly nature ;—also lying down, kissing, laying siege, bathing, and using any essence on the stage. The acts should not be over-long. The characters of the queen and her handmaids, of courtiers and merchants, should be developed æsthetically ; and on the conclusion of each act, the actors should go out as a man. There should be no episodes, yet the way should be open to the conclusion of the subject ;—simplicity of action is also desirable ; and the Drama should also unfold the origin

(१) नाटकं ख्यातवृत्तं स्यात् पञ्चसन्धिसमन्वितं ।
 विलासाद्यादिगुणवत् युक्तं नानाविभूतिभिः ॥
 सुखदुःखसमुद्भूतिनानारसनिरन्तरं ।
 पञ्चादिका दशपरास्तत्राङ्काः परिकीर्तिताः ॥
 प्रख्यातवंशो राजर्षिर्धोरोदात्तः प्रतापवान् ।
 दिव्योऽथ दिव्यादिव्यो वा गुणवान्नायको मतः ॥
 एक एव भवेदङ्गी शृङ्गारो वीर एव वा ।
 अङ्गमन्ये रसाः सर्वे कार्यनिर्वहणेऽद्भुतं ॥
 चत्वारः पञ्च वा मुख्याः कार्यव्यापृतपूरुषाः ।
 गोपुच्छायसमाग्रन्तु वस्त्रं तस्य कीर्तितं ॥
 प्रत्यक्षनेत्रचरितो रसभावसमज्ज्वलः ।
 भवेद्गूढशब्दार्थः क्षुद्रचूर्णकसंयुतः ॥
 विच्छिन्नावान्तरैकार्थः किञ्चित् संलग्नविन्दुकः ।

युक्तो न वज्रभिः कार्यैर्वीजसंहतिमान् न च ॥
 नानाविधानसंयुक्तो नातिप्रचुरपद्यवान् ।
 आवश्यकानां कार्याणामविरोधाद्विनिर्मितः ॥
 नानेकदिननिर्वृत्यकथया सम्ययोजितः ।
 आसन्ननायकः पात्रैर्युतस्त्रिचतुरैस्तथा ॥
 दूराङ्गानं वधो युद्धं राज्यदेशादिविप्लवः ।
 विवाहो भोजनं शापोत्सर्गौ मृत्यू रतन्तथा ॥
 दन्तच्छेद्यं नखच्छेद्यमन्यद् व्रीडाकरञ्च यत् ।
 शयनाधरपानादिनगरायुप्ररोधनं ॥
 स्नानानुलेपने चैभिर्वर्जितो नातिविस्तरः ।
 देवीपरिजनादीनाममात्यवणिजामपि ॥
 प्रत्यक्षचित्रचरितैर्युक्तो भावरसोद्भवैः ।
 अन्तर्निष्क्रान्तनिखिलपात्रोऽङ्ग इति कीर्तितः ॥

of the main action and its conclusion. There should not be much poetry. *Sakuntalá*, *Venisānhára* and *Anargha Rághava* are examples of this species of the Drama.

PRAKARANA.

THAT species of the Drama, the subject of which is fictitious and human, which is based on the *ádi rasa*, whose hero is a courtier, a Brahmin, or a merchant, actuated by earthly motives, whose plot, although without the interest incidental to the delineation of royal or celestial personages, is nevertheless charming, which has servants, pages, merchants and harlots or vulgar women for its *dramatis personæ*, whose heroine alternates between a woman of a family and a prostitute, both of whom being sometimes introduced, is called *Prakarana*. (1)

No prostitute should be present at any conversation of the courtier, merchant, Brahmin, priest, prime minister, and travelling merchants. These characters should be discriminated clearly. The examples are *Mritchhakatika*, *Málatí-mádhava* and *Pushpavúshita*.

(१) भवेत्प्रकरणे वृत्तं लौकिकं कविकल्पितं ।
 शृङ्गारोऽङ्गी नायकस्तु विप्रोऽमात्योऽथवा वणिक् ।
 सापायधर्मकामार्थपरो धीरप्रशान्तकः ॥
 नोदात्तनायककृतं न दिव्यचरितं न राजसम्भोगः ।
 वाच्यजनसंयुक्तं चेयं तत् प्रकरणं नाम ॥
 विप्रवणिक्सचिवानां पुरोहितामात्यसार्थवाहानां ।

चरितं यन्नैकविधं चेयं तत् प्रकरणं नाम ॥
 दासविटश्रेष्ठियुतं वेशस्त्रुपचारकरणोपेतं ।
 मन्दकुलस्त्रीचरितं काव्यं कार्यं प्रयोगे तु ॥
 सचिवश्रेष्ठिब्राह्मणपुरोहितामात्यसार्थवाहानाम् ।
 गृहवार्त्ता यत्र भवेत् न तत्र वेशाङ्गना कार्य्या ॥
 नायिका कुलजा कापि वेशा कापि द्वयं क्वचित् ॥

VĀNA.

THAT kind of the Drama, the subject of which is a cunning person, which includes a variety of incidents, which consists of one act and whose hero is cunning, learned and accomplished in music and dancing, is called *Vāna*. He is to hold discourse with the air, and thus to unfold the intended circumstances. Its plot is fictitious ; and it should largely describe heroism, puissance, and prosperity. In it the *vīra* and *ādi rasas* preponderate. Its *Vritti* is *Bhārati* (1), and its example *Sārada-tilaka* and *Lilāmadhukara*.

PRAHASANA.

THE hero of the *Prahasana* (farce) is an anchoret, a Brahmin, or any other person. Its subject is imaginary ; and partly consists in running down bad characters. It consists of one or two acts. It should deal principally with risibility ; and the ludicrous talk of vulgar people enters into it in a large measure. The dialogues of the actors should be really comic. There is but one hero in it. The *Prahasana* is of two kinds ;—*suddha* (pure) and *sankīrṇa* (mixed). With the above-mentioned characteristics, it is *suddha* ; and when a harlot, an impotent person, a page, a merchant, or maid-servants

(१) भाणः स्याद्धूर्तचरितो नानावस्थान्तरात्मकः ।
एकाङ्कः एक एवात्र निपुणः पण्डितो विटः ॥
रङ्ग प्रकाशयेत् खेनानुभूतमितरेण वा ।

सम्बोधनोक्तिप्रत्युक्ती कुर्यादाकाशभाषितैः ॥
सूचयेद्द्वीरशृङ्गारौ शौर्यसौभाग्यवर्णनैः ।
तत्रेतिवृत्तमुत्पाद्यं वृत्तिः प्रायः यः भारती ॥

form the comic figures, it is called *sankīrna*. There should be female dancing in its representation. (1) *Hāsyārṇava*, *Kautuka-sarvaswa*, *Kandarpakeli*, *Dhūrta-charita* and *Dhūrta-nartaka* are instances of it.

D I M A .

THE subject of the *Dima* is famous, and its hero celebrated and generous. It is complete in four acts. It only excludes *ādi* and *hāsyā rasas*; but whatever may be the sentiment, its movements should be powerful and taking. It is mainly concerned with eclipses of the sun and moon, with falling stars and wars. It should touch upon magic, jugglery, &c., and particularly describe gods, serpents, *rākshasas*, *yakshas*,* ghosts and goblins. It should have *sāttatī* and *ārabhatī vrittis*. No less than ten and six heroes enter into it. (2) *Tripuradāha* is an example of it.

* Mythical characters.

(१) प्रहसनमिति विज्ञेयं द्विविधं शुद्धं तथा च सङ्कीर्णं ।
भगवत्तापसविप्रैरन्यैरपि हास्यवादसम्पन्नम् ॥
नीचजनसंयुक्तं परिहासाभाषणप्रायम् ।
अविकृतभाषाचारं विशेषभावोपहासरचितपदम् ॥
नियतगतिवस्तुविषयं शुद्धं ज्ञेयं प्रहसनं तु ।
वेश्यानपुंसकविटैर्वाणिकदासीजनेन वा कीर्णं ॥
भाणवत्सन्धिसन्धङ्गलास्याङ्गाङ्गैर्विनिर्मितं ।
भवेत्प्रहसनं वृत्तं निन्दयानां कविकल्पितं ।
तत्पुनर्भवति द्वयङ्गमथैकाङ्गनिर्मितं ॥

(२) प्रख्यातवस्तुविषयः प्रख्यातोदात्तनायकश्चैव ।
षट्त्रिंशलक्षणाकुक्षतुरङ्गो वै डिमः कार्यः ॥
शृङ्गारहास्यवर्जितः शेषैरन्यैः समायुक्तः ।
दीप्तरसकाव्ययोर्निर्नानाचित्रो डिमः कार्यः ॥
निर्घातचन्द्रसूर्योपरागसौल्कावपातसंयुक्तः ।
युद्धनियुद्धनिवद्धसम्प्लेष्टस्तत्र कर्तव्यः ॥
मायेन्द्रजालवज्रलवज्रपुरुषोत्थानभेदसंयुक्तः ।
देवभुजगेन्द्रराक्षसयक्षपिशाचावकीर्णश्च ॥
घोडशनायकवज्रलः सात्वत्यारभटीसंयुक्तः ।
कार्यो डिमः प्रयत्नात् तज्ज्ञैर्नानाश्रयविशेषः ॥

VYĀYOGA.

THE hero of the *Vyāyoga* is some god or personage of the blood royal; but he should be proud, haughty, arrogant and boastful. Few women should enter into its *dramatis personæ*. It is complete in one act, and should treat of wars, &c., but they should not owe their origin to a female interest. Its *vritti* is *Kaisikī*. Other *rasas*, than *hāsya*, *ādi* and *sānta*, should preside in it. (1) *Saugandhikā-harana*, *Jāmadagnya-jaya* and *Dhananjaya-vijaya* are its instances.

SAMAVAKĀRA.

THE *Samavakāra* is concerned with gods and *asuras*. Its hero should be endowed with a large measure of greatness. It is complete in three acts. Every act should severally take up three kinds of hypocrisy, of escape and of dalliance. There should be twelve heroes and eighteen heroines in it. The first act should be finished in twenty-four, the second in eight, and the third in four, *dandas*.* Its plot should include wars, water, fire and elephants. The flight in it is first owing to panic in fight or to water; secondly, to elephants or fire; thirdly, to seige. Dissimulation is of three kinds, according to the sources of happiness or misery; and every poet should ascertain

* A *danda* is equal to twenty-four minutes.

(१) ख्याते तिवृत्तो व्यायोगः स्वल्पस्त्रीजनसंयुतः ।
एवमङ्गुलं भवेदस्त्रीनिमित्तसमरोदयः
कैशिकीवृत्तिरहितः प्रख्यातस्तत्र नायकः ।

राजर्षिरथ दिव्यो वा भवेद् घोरौद्धत्यस्य सः ।
हास्यशृङ्गारशान्तेभ्य इतरेऽत्राङ्गिनो रसाः ॥

the character of each, to meet the exigencies of his case. Dissimulation arises first from the exigencies of a case ; secondly, from accident ; thirdly, from persuasion. *Vihāra* also is of three kinds, according to virtue, wealth and lust. The *vihāra* undertaken for the welfare of one's self, agreeably to the *vrata**-rulings, is called *Dharmavihāra* ; that *vihāra* which is observed for the acquisition of wealth, is called *Arthavihāra* ; and that which is effected by pleasing a girl and lying with her in secret, is called *Kā mavihāra*. This species of the drama contains complex metres replete with passion and sentiment. (1) *Samudra-Manthana* is an example.

VITHÍ.

IN the *Vithí* there is one act and one or two actors. Like the *Vána*, it consists of dialogues with the air. It is good, bad or indif-

* A voluntary act of penance.

(१) देवासुरबीजकृतः प्रख्यातोदात्तनायकश्चैव ।
अङ्गस्तथा त्रिकपटः त्रिविधवः स्यात् त्रिशृङ्गारः ॥
द्वादशनायकवज्रलो ह्यष्टादशनायिकासमाप्यस्य ।
अङ्गस्तु सप्रहसनः सविद्रवः सकपटः सबीथीकः ॥
द्वादशनाडीविहितः प्रथमः कार्य्यकृतोपेतः ।
कार्य्यस्तथा द्वितीयः समाश्रितो नाडिकाश्चतस्रश्च ।
वस्तुसमापनविहितो द्विनाडिकः स्यात्तृतीयस्तु ॥
यद्दजलसम्भवो वा ह्यग्निगजेन्द्रसम्भवो वापि ।
नगरोपरोधजो वा विज्ञेयो विद्रवस्त्रिविधः ॥
वस्तुगतिक्रमविहितो दैववशाद् वा परप्रयुक्तो वा ।
सुखदुःखोत्पत्तिकृतस्त्रिविधः कपटाश्रयो ज्ञेयः ।

त्रिविधश्चात्र विधिज्ञैः पृथक् पृथक् काव्ययोगविहितार्थः ॥
त्रिविधकृतशृङ्गारो ज्ञेयो धर्म्मार्थकामेषु ।
यत्र तु धर्म्मसमापकमात्महितं भवति साधनं वज्रधा ।
व्रतनियमतपोयुक्तो ज्ञेयोऽसौ धर्म्मशृङ्गारः ॥
अर्थस्येच्छायोगाद् वज्रधा चैवार्थतोऽर्थशृङ्गारः ।
कन्याविलोभनं वै प्राप्य स्त्रीपुंसयोस्तु रहः ।
रम्यं वा निभृतं वा विज्ञेयः कामशृङ्गारः ॥
उष्णिग्वानुष्टुब् वा कन्दः सु च यानि वन्धकुटिलानि ।
वृत्तानि समवकारे कविभिस्तानि प्रयोज्यानि ।
एवं कार्य्यस्तज्ज्ञैर्नानारससंश्रयः समवकारे ॥

ferent. It includes every sentiment. As the *ádi rasa* preponderates in it, some say that the latter is its soul. (1) *Málavikágnimitra* is an example.

A Ñ K A .

THE *Añka* is called *utsrishtikāñka*. It consists of one act ; its subject is fictitious ; and sometimes celebrated, at others, insignificant. The characters are terrene only. It should deal principally with the sentiment of tenderness ; but should never include excessive beating calculated to result in death. The dialogues should turn upon self-accusation. It should consist mainly of lamentation by women ; and should treat adequately of resorting to groves, playing, dalliance and cohabitation. (2) Its example is *Sarmishthá Yayāti*.

I H Á M R I G A .

THE *Ihámriga* consists of four acts. Its hero is a god ; its heroine, a goddess. The former is arrogant ; the latter irascible. It should deal largely of *sañkshova*, flight, angry words &c. No sexual intercourse should take place between the hero and the heroine, in consequence of quarreling, ravishment, intoxication, &c. In its action,

(१) वीथी स्यादेकाङ्का द्विपात्रहार्थ्या तथैकहार्थ्या वा ।
अधमोत्तममथ्याभिर्युक्ता स्यात् प्रकृतिभिस्त्रिभिः ।
सर्वरसभावयुक्ता विज्ञेया वीथिका ह्यथैतस्याः ॥
आकाशभाषितै रक्तैश्चित्रां प्रत्युक्तिमाश्रिताः ।
सूचयेद्भूरिष्टङ्गारं किञ्चिदन्यान् रसानपि ॥

(२) उत्सृष्टिकाङ्क एकाङ्को नेतारः प्रकृता नराः ।
वक्ष्याम्यतः परमहं लक्षणमुत्सृष्टिकाङ्कस्य ।
प्रख्यातवस्तुविषयोऽप्रख्यातः कदाचिदेव स्यात् ॥
दिव्यपुरुषैर्वि युक्तः श्रेष्ठैरन्यैर्भवेत् पुंभिः ।
करुणारसप्रायकृतो निवृत्तवद्बोधतमहारस्तु ॥
स्त्रीपरिवेदनवज्रलो निर्व्वेदितवाक्यभाषस्य ।
उपवनगमनक्रीडाविहारनारीरतिप्रमोदाः स्युः ॥

the number of males, *vritti* and sentiment, it resembles the *Vyáyoga*, with the exception that in it arms may be used. Fighting between the combatants should be avoided on some plea or other. (1) *Kusuma-Sekhara-Vijaya* is an instance of it.

NÁTIKÁ.

THE subject of the *Nátiká* is imaginary. It has a good many heroines. It is complete in four acts. *Kaísikí vritti* ought to be present in it. The hero should be a prince, celebrated, meek and good-natured ; the heroine should be born in the purple ; and should live in the inner apartment ;—she should also be skilled in dancing ; she should be a virgin, with a bosom newly inflamed with love. The hero, although attached to the fair one, should be constantly fearful of awakening the jealousy of his prince-descended, talkative and sensitive queen. The power too of effecting the union of the couple should rest with her. (2) *Ratnávalí* and *Biddhasála-Vānjiká* are its examples.

(१) दिव्यपुरुषाश्रयकृतो दिव्यस्त्रीकारणोपगतयुक्तः ।
उद्धतपुरुषप्रायः स्त्रीरोषग्रथितकाव्यबन्धश्च ॥
सङ्क्षोभविद्रवकृतः सम्प्रेटककृतस्तथैव ।
स्त्रीभेदनापहरणे प्रमदेनाप्राप्तस्तु शृङ्गारः ।
ईहामृगस्तु काव्येष्वतुरङ्गविभूषितश्चैव ॥
यद्यायोगे कार्यं ये पुरुषा वृत्तयो रसाश्चैव ।
ईहामृगेऽपि ते स्युः केवलनेत्रस्त्रयोगः ॥
यत्र तु वधेष्वितानां वन्धो ह्युदयो भवेद्धि पुरुषाणां ।
किञ्चिद्व्याजं कृत्वा तेषां युद्धं समयितव्यम् ॥

(२) नाटिका क्लृप्तवृत्ता स्यात् स्त्रीप्राया चतुरङ्गिका ।
प्रख्यातो धीरललितस्तत्र स्यान्नायको नृपः ॥
स्यादन्तःपुरसम्बद्धा सङ्गीतव्यापृताथवा ।
नवानुरागा कन्यात्र नायिका नृपवंशजा ॥
सम्पवर्त्तत नेतास्यां देव्यास्त्रासेन शृङ्गितः ।
देवी पुनर्भवेज्ज्येष्ठा प्रगल्भा नृपवंशजा ॥
पदे पदे मानवती तदशः सङ्गमयो द्वयोः ।
वृत्तिः स्यात् कैशिकी खल्पविमर्षाः सन्धयः पुनः ॥

P R A K A S H I K Ā.

THIS species of the drama treats principally of licentiousness. Both its hero and its quasi-hero should come of vulgar parentage; as also its heroine, who should also be of low propensities. Bacchanalian orgies, dance and song should form a part and parcel of the representation. It consists of two acts only. (1) *Śrīṅgāratilaka* is an instance of it.

V Ā N I K Ā.

THAT kind of play in which the actors are richly dressed, which has *kaisikī* and *bhāratī vrittis*, which has only one act, whose heroine is excellently generous, but whose hero is extremely ill-natured, which is complete in seven divisions respectively treating of *upanyāsas*,* self-accusation, the disabusing of false notions, lying, utterance of hard words through anger or disease, the description of some sign, and the conclusion. (2) *Kāmadattā* is its example.

* The introduction of the subject incidentally.

(१) लाम्यवज्जला नीचो नायकश्चोपनायकः ।
नीचवंशसमुद्भूता नायिका नीचतत्परा ॥
सुरापानसमायोगाद्भृत्यगीतसमाकुला ।
अङ्गद्वयसमायुक्ता ज्ञेया प्राकषिका बुधैः ॥

(२) भाणिका स्तूयनेपथ्या मुखनिर्व्वहणान्विता ।
कैशिकीभारतीवृत्तियुक्तैकाङ्गविनिर्मिता ॥

उदात्तनायिका मन्दपुरुषोऽनाङ्गसप्तकं ।
उपन्यासोऽथ विन्यासो विवोधः साध्वसं तथा ॥
समर्पणं निवृत्तिश्च संहार इति सप्तमः ।
उपन्यासः प्रसङ्गेन भवेत्कार्यस्य कीर्तनं ॥
निर्व्वेदाकथ्युत्पत्तिर्विग्यास इति स स्युतः ।
भ्रान्तिनाशो विवोधः स्यात् मिथ्याख्यानन्तु साध्वसं ॥
सोपालम्भवचः कोपपीडयेह समर्पणं ।
निदर्शनस्योपन्यासो निवृत्तिरिति कथ्यते ॥
संहार इति च प्राङ्गर्थकार्यस्य समापनम् ॥

HĀNSIKĀ.

THIS is complete in one act. It consists mainly of music, but the latter should be defective in measure. Its hero is destitute of the æsthetic feeling;—but its heroine is brimming over with the amorous humour. It is comic. (1) *Yādabodaya* is an example of it.

VIYOGINĪ.

THE *Viyoginī* should largely deal in separation and the consequent pangs of lovers. It is complete in one act. Its heroine is generous; but its hero is very cruel. At intervals there should be dance and song. (2) *Bindumatī* is an instance.

DĪPIKĀ.

THE hero of the *Dipikā* should be foolish; and the play should mainly concern itself with the comical exhibition of his folly. It consists of one act and has one actor. The speeches should be addressed to the air. (3) We have not seen any example of this species in the Sanskrit works. It somewhat resembles the performance of the *Bhāṇrs*, who sometimes entertain the audience in the intervals of *nautches*. The performers generally come from Lucknow and other places in the North-Western Provinces of India.

(१) एकेनाङ्केन सम्पूर्णा हास्योद्दीपनकारिणी ।
अतालगीतवाद्यैश्च सङ्गुला हंसिका मता ।
नायको रसहीनोऽस्यां नायिका रसपूरिता ॥
(२) स्वल्पन्तया स्वल्पगीता चैकाङ्कोदात्तनायिका ।
वियोगवर्णनैः पूर्णा अतिनिष्ठु रनायका ।

वियोगिनीति कथिता काव्यशास्त्रविशारदैः ॥

(३) एकाङ्का डिपिका प्रोक्ता निर्वोधनायकान्विता ।
तस्य कार्यकलापैश्च हास्योद्रेको भवेत् स तु ।
सम्बोधनोक्तिप्रत्युक्ती कुर्यादाकाशभाषितैः ॥

KALOTSÁHATARÁ.

BOTH the hero and the heroine in the *Kalotsáhatará* should be of equal descent. The heroine should be well up in music and dancing, and full of love. It consists only of two acts : its subject is fictitious. (1) We do not find any specimens of this kind, either in the Sanskrit literature, or in recent works.

CHITRÁ.

No acting takes place in the *Chitrá*. In it a person comes out and exhibits pictures embodying various feelings and sentiments (2). Some of the *Patuás* of Western Bengal exhibit in pantomime series of historical or mythological characters and incidents, with a running commentary in verse, and with or without music.

JUGUPSITÁ.

THE sentiment of this kind of the drama is disgust. It is complete in one act. The *dramatis personæ* should be *rákshasas*, ghosts, goblins, &c. (3) An instance of this species occurs in the *Benísanhára-Nátaka*. We have reproduced it in the present treatise, under the heading, “*Vibhatsa Rasa.*”

(१) कलोत्साहतरा ह्यङ्गा वृत्तञ्च कविकल्पितं ।
तुल्यवंशोद्भवा नेतुर्भवेदत्र च नायिका ।
नृत्यगीतकलाभिज्ञा षष्ठ्यङ्गाररसपूरिता ॥

(२) यत्रैकः पुरुषो रङ्गभूमिमाश्रित्य दर्शयन् ।
नानाविधाश्चिन्मूर्त्तौः सूचिका रसभावयोः ।

तासां परिचयव्याजात् कुर्याद्वाग्जालविस्तरं ।
चित्रा सा कथिता तज्ज्ञैस्त्वमत्कारप्रदर्शिनी ॥

(३) यत्रैतिवृत्तमत्यन्तवीभत्सरसपूरितं ।
नायका नायिकाश्चैव भूतप्रेतपिशाचकाः ।
रक्षांस्येकाङ्गसम्बद्धा कथिता सा जुगुप्सिता ॥

VICHITRĀRTHĀ.

Six or seven persons are introduced in this species of the drama. It contains no plot. The men should display feats of jugglery, with comments on them. (1) The *Bediyās* or itinerant Indian conjurors exhibit these tricks.

SATTAKA.

THAT which is mostly composed in *prākṛita*,* which has only one character, and which professes to excite the emotion of the wonderful, is entitled *Sattaka*. For the rest, it resembles the *Nāṭikā*. (2) *Karpūramāñjarī* is an instance of this variety.

TROTTAKA.

THAT which contains five, seven, eight or nine acts, whose hero is a mortal but whose heroine is heaven-born, is called *Trottaka*. Every act of it should contain the speeches of the *vidūṣhaka*.† (3) *Vikramorvaśī* is an example of it.

* A *patois* derived from Sanskrit and put in the mouths of women and insignificant characters.

† This comic character figures in almost every Sanskrit drama. His wretched jokes generally turn upon eating. He bears a resemblance to the sack-loving and capon-greedy Falstaff—that is, only as to *character*; the inimitable witticisms of the latter being all his own.

(१) पञ्चभिः सप्तभिः पात्रैरङ्गभूमिसमाश्रितैः ।

नानन्दजालमत्यन्तालौकिकं चित्तरञ्जकं ॥

दर्शयद्भिः पुरा तत्तत्स्वप्ने वक्तृतादिकं ।

कर्त्तव्यं यत्र सैवोक्ता विचित्रार्था पुरातनैः ॥

(२) सट्टकं प्राकृताशेषपात्रैः स्यादप्रवेशकं ।

न च विष्कम्भकोऽप्यत्र प्रचुरश्चाद्भुतो रसः ।

अङ्गा यवनिकाख्याः स्युः स्यादन्यनाटिकासमं ॥

(३) सप्ताष्टनवपञ्चाङ्गं दिव्यमानुषसंश्रयं ।

चोटकं नाम तत्राङ्गः प्रत्यङ्गं सविद्वषकं ॥

GOSHTHÍ.

THAT which introduces nine or ten men and five or six women, which is destitute of decent talk, which contains the *kaisikí vritti*, which consists of one act and which is mainly concerned with *kāma-vihāra*, goes by the name of *Goshthí*. (1) *Raibata-madanikā* is an instance of it.

VRINDAKA.

THE play in which various stories are represented, whose *dramatis personæ* are men of different castes, and which is not tied down to a fixed number of acts, is called *Vrindaka*. The stories should be fascinating. (2) We have not found out any specimens of this variety.

SILPAKA.

THAT which is complete in four acts, which has four *vrittis*, which handles every *rasa* with the exception of the sentiments of quiescence and mirth, whose hero is a Brahmin, which contains descriptions of cremation-grounds, whose *quasi*-hero is a vulgar fellow, and which

(१) प्रकृतैर्नवभिः पुंभिर्दशभिर्वाप्यलङ्कृता ।
नोदात्तवचना गोष्ठौ कैशिकीवृत्तिशालिनौ ॥
होना गर्भविमर्षाभ्यां पञ्चषड्योषिदन्विता ।
कामशृङ्गारसंयुक्ता स्यादकाङ्क्षविनिर्मुक्ता ॥

(२) नानेतिवृत्तसंयुक्तमनेकाङ्क्षसमन्वितं ।
नानाजातीयपात्रञ्च वृन्दकं परिकीर्तितं ।
चित्तहारीणि वृत्तानि भवेयुः किन्तु धीमतां ॥

has *Āsaṅsā*,¹ *Tarka*,² *Sandeha*,³ *Tāpa*,⁴ *Udbega*,⁵ *Prasakti*,⁶ *Prajatna*,⁷ *Grathana*,⁸ *Utkanthā*,⁹ *Abahitthā*,¹⁰ *Apratipatti*,¹¹ *Vilāsa*,¹² *Ālasya*,¹³ *Vāmya*,¹⁴ *Praharsha*,¹⁵ *Askīla*,¹⁶ *Mūratā*,¹⁷ *Sāadhanānugama*,¹⁸ *Uchchvāsa*,¹⁹ *Vismaya*,²⁰ *Prāpti*,²¹ *Lāva*,²² *Vismṛiti*,²³ *Sampheta*,²⁴ *Vaisāradya*,²⁵ *Prabodhana*,²⁶ and *Chamutkriti*.²⁷ (1)

PREŅKHANA.

A PLAY in which the hero is a low character, which has no *Sūtra-dhāra*,* *Vishkambhaka* or *Prabesaka*, which has but one act, which includes war and angry words, which contains every kind of *vṛitti*, and in which benedictory songs are sung within, is called *Preṅkhana*. (2) *Bālibadha* is an instance of it.

- ¹ Desire. ² The arguing of a doubtful point. ³ The doubt of the existence or otherwise of a thing. ⁴ The mental heat incident to separation from a lover. ⁵ The fear of a king. ⁶ Attachment. ⁷ Quick endeavour. ⁸ Episode. ⁹ Impatience at delay. ¹⁰ Contraction of the body through fear, shame or self-respect. ¹¹ Inattention, or disrespect. ¹² Efforts for cohabitation. ¹³ Lassitude incident to toil or pregnancy. ¹⁴ Hostility. ¹⁵ Ecstasy. ¹⁶ Obscene language. ¹⁷ Foolishness. ¹⁸ Endeavours after minor means. ¹⁹ Chapter. ²⁰ Wonder. ²¹ Attainment of happiness. ²² Mercantile gain. ²³ Forgetfulness. ²⁴ Angry words. ²⁵ Skill. ²⁶ Awakening from sleep. ²⁷ Astonishment.

* An actor who explains to the audience gaps in the plot.

(१) चत्वारः शिल्पके ऽङ्गाः सुखतलो वृत्तयस्तथा ।
अशान्तहास्याश्च रसा नायको ब्राह्मणो मतः ॥
वर्णनात्र शशानादेहीनः स्यादुपनायकः ।
सप्तविंशतिरङ्गानि भवन्त्ये तस्य तानि तु ॥
आशंसातर्कसन्देहतापोद्वेगप्रसक्तयः ।
प्रयत्नग्रथनोत्कण्ठावहित्याप्रतिपत्तयः ॥
विलासालस्यवाम्बानि प्रहर्षास्त्रीलमूढताः ।
साधनानुगमोच्चासविस्मयाः प्राप्तयस्तथा ॥

लाभविस्तृतिसम्फेटा वैशारद्यं प्रबोधनं ।
चमत्कृतिसिद्धयमीषां स्पष्टत्वाद्वाच्यं नोचते ॥
(२) गर्भावमर्षरहितं प्रेङ्क्ष्यं हीननायकं ।
असूत्रधारमेकाङ्गमविष्कम्भप्रवेशकं ॥
नियुद्धसम्फेटयुतं सर्ववृत्तिसमाश्रितं ।
नेपथ्ये गीयते नान्दी तथा तत्र प्ररोचना ॥

SĀNLĀPAKA.

A PLAY which consists of three or four acts, whose hero is a reprobate, which contains other *rasas* than the *ādi* and *karuna*, which treats of mock fights, blockade, and flight, and which includes other *vrittis* than *Kaisikī* and *Bhāratī*, is entitled *Sānlāpaka*. (1) “*Māyākāpālīka*” is its example.

HRILLĪŚA.

THE play which is complete in one act, which has seven, eight or ten women, which has one hero, which contains words pregnant with worth, which contains the *kaisikī vritti*, and which includes various kinds of music, is known by the name of *Hrillīśa*. (2) *Kelīraibataka* is an instance of it.

RĀSAKA.

THIS has only one act and five *dramatis personæ*. It should largely display various languages. Its *vrittis* are *kaisikī* and *bhāratī*. There should be no *Sūtradhāra*. Like the *Vithī*, the entire act should abound in music and dancing. Its benedictory verses should be sarcastical.

(१) संलापकेऽङ्गास्त्वारस्त्रयो वा नायकः पुनः ।
पाघण्डः स्वाद्रसस्तत्र शृङ्गारकण्ठेतरः ॥
भवेयुः पुरसंरोधच्छलसंग्रामविद्रवाः ।
न तत्र वृत्तिर्भवति भारती न च कैशिकी ॥

(२) हृल्लीश एव एकाङ्कः सप्ताष्टौ दश वा स्त्रियः ।
वागुदात्तैकपुरुषः कैशिकीवृत्तिसङ्गुलः ।
मुखान्तिमौ तथा सन्धौ वज्रताललयस्थितिः ॥

The heroine should be famous, and the hero, a numskull. It should be replete with greatness, developed gradually. (1) *Menakáhita* is an example.

ŚRÍGADITA.

THAT which has a well-known story, which has one act, which has a celebrated and generous hero, which has the *bháratī vritti* in a large measure, and which contains the word *śrī*, goes by the name of *Śrīgadita*. (2) *Krīrārasātala* is an example of it. •

VÍLUKÍ.

THAT which has mainly to do with the passion of terror, which is complete in one act, and which exhibits a poltroon of a hero, is named *Víluukí*. (3) We have not seen any specimens of this variety.

TUMBAKÍ.

A PLAY in which the passion of the wonderful predominates, which introduces two or three characters, and in the performance of which the instrument *tumbakí** is played, goes by the name of

* A wind instrument resembling the Gaelic bag-pipe. (तुम्बकी ।)

(१) रासकं पञ्चपात्रं स्थान्मु खनिर्बह्णान्वितं ।
भाषाविभाषाभूयिष्ठं भारतीकैशिकीयुतं ॥
असूत्रधारमेकाङ्कं सवीथ्यङ्गं कलान्वितं ।
स्त्रियनान्दीयुतं ख्यातनायिकं मूर्खनायकं ॥
उदात्तभावविन्याससंश्रितं चोत्तरोत्तरं ।
इह प्रतिमुखं सन्धिमपि केचित्प्रचक्षते ॥

(२) प्रख्यातवृत्तमेकाङ्कं प्रख्यातोदात्तनायकं ।
प्रसिद्धनायिकं गर्भविमर्षाभ्यां विवर्जितं ॥
भारतीवृत्तिवज्रलं श्रीतिशब्देन संयुतं ।
मतं श्रीगदितं नाम विद्वद्भिरुपरूपकं ॥
(३) एकाङ्का भीलुकी प्रोक्ता भयानकरसाश्रिता ।
भीरुनायकचारित्र्यवर्णनैः परिपूरिता ॥

Tumbakí. (1) It somewhat resembles the performances of the Indian jugglers, who generally come from Madras and other parts of Southern India.

SAJJITA.

THAT which is presided over by the passion of love, which abounds in dance and song, which is full of the *vidúshaka*, whose hero is of low caste, which is complete in one act, which has a small story, and which displays rich dresses and ornaments, is known as *Sajjita* (ornamented). (2) Something like this kind of entertainment is sometimes exhibited by *khyámtá*-dancing girls, in the intervals of the dance.

PARIVARTTA.

THAT which has only one character, which is destitute of language or pantomime, and in which the actor entertains the audience by assuming the diverse guises of women, men, and eunuchs, is called *Parivartta* (changed). (3) These Protean changes are frequently exhibited by *Bahurúpis* and droll characters in some of the Hindu operatic performances.

(१) यचाद्गतो रसो द्वित्रिपात्रक्रीडा च वर्णिता ।

तुम्बकौनामवाद्यस्य प्रयोगो लक्ष्यते स्फुटं ॥

तुम्बकी नाम सा प्रोक्ता नाट्यशास्त्रविशारदैः ॥

(२) शृङ्गाररससम्पूर्णं नृत्यगीतसमाकुलं ।

विदूषकक्रियापूर्णं हीननायकसंयुतं ॥

अङ्गे नैकेन सम्बद्धं क्षुद्रोपाख्यानयोजितं ।

वज्रभिर्भूषणैर्वेशैः सज्जितं सज्जितं विदुः ॥

(३) आङ्गिकादाचिकादापि सर्वाभिनयनादृते ।

एकः पात्रो रङ्गभूमिं समाश्रित्य सुनिश्चलः ॥

स्त्रीपुंनपुंसकानाञ्च नानावेशविपर्ययं ।

यत्र प्रदर्शयेत्तत्तु परिवर्त्तमुदाहृतं ॥

MÚRTTI.

THAT species of the drama which has no acting, but in which celebrated historical characters are represented, without any expressive pantomimic gestures, and in which a *Sútradhára* is introduced, who explains the mute figures, is called *Múrtti*. (1) The *Jhánki* or *Tableaux Vivants* of mythological and other figures is exhibited by a certain class of players coming chiefly from Bombay, Mathurá, and other parts of India. The *Múrtti* of the six principal *Rágas* was, on several occasions, exhibited at the writer's house, under his own supervision.

PRAHELÍKÁ.

THAT which at first consists of brief representations of two or three subjects, and in which the names of the emotions underlying them being added, performance subsequently takes place by the individuals whose names have emerged, is entitled *Praheliká*. (2) This kind of performance is now known in Europe as the *Charades*. No specimens of it have yet been met with in the Sanskrit works. A performance of this nature, called *Vira-vadra*, was recently held in Bengali at the residence of the writer.

(१) कस्यचित् ख्यातवृत्तस्य अभिनेतृगणस्य वा ।
अभिनेतुः क्रियाहीना मूर्त्तिस्तद्भाववोधिका ॥
प्रदर्शिता भवेद् यत्र सूत्रधारेण वर्णिता ।
मूर्त्तिः सङ्गथिता सैव विद्वद्भिः सूक्ष्मदर्शिभिः ॥

(२) प्रथमं द्वौ त्रयो वापि विषयाः सुसमासतः ।
सुस्पष्टमभिनेतव्यास्तत्तद्रसभावयोः ॥
योगेनात्तस्य लोकस्य वस्तुनोऽभिनयः स्फुटं ।
यत्र प्रदर्शितः स्यात् सा कथिता चैः प्रहेलिका ॥

DANCING.

Nritya is of two kinds ; *tândava* and *lâsya*. *Tândava* accompanies *Sârîta* having *Dhruvas* and other kinds of songs. It has various movements of the eyes, eye-brows and hands chiming in with the sentiment of love. Having been first performed by *Tându*, an attendant spirit of *Mâhâdeva*, the dance is called *tândava*. It is of two kinds ; *pebali* and *vahurûpa*.

That which consists of movements alone, exclusive of the dramatic element, is *pebali*. That in which a person changes his dress frequently, is *vahurûpa*. According to some, the *vahurûpa tândava* consists in the dancer singing a *telenâ* song* to measure, and in his speaking and expressing various languages and sentiments, with changes of dress.

The *lâsya* dancing excites amour in the bosom of youth. It is divided into two parts ; *chhurita* and *yauvata*. The dance of the hero and heroine in a representation exciting love, including sentiment, passion, &c., bears the appellation of *sfurita* or *chhurita*. The extremely graceful dance of dancing girls, accompanied with various gamesome movements—the magic to charm and bewitch—is entitled *yauvata*.

Nrîta is of three kinds ; *vishama*, *vikata* and *laghu*. *Vishama* is rope-dancing with acrobatic feats ; the movements of a person in a frightful dress are *vikata* dancing ; graceful upward tripping and that sort of thing constitute the *laghud* ance.

* A song which is composed of certain unmeaning conventional letters or words ; such as—
ता, ना, दिम्, &c.

According to *Nārada Saṁhitā*, *puṇ-nritya* (male-dancing),* or *tan-dava* and *strī-nritya* (female-dancing), are generally known as *lāsya*.

The dance which was performed by eight milkmaids, around eight figures of Krishna, with auspicious words, is called *Kārshni*.

The dance which flushed Turkish men and women bearing *boquets*, performed in amorous mood, accompanied with native songs, is called *jakkari*. The dance which the Sabarast† perform with songs, is entitled *Sābara*. The dance which men and women in *Savarī* dresses, ornamented with *gunjā* berries, perform, carolling native airs, is called *kurāṅgi*. *Mattāvalī* is the dance performed by the drinking folks of Turkey. (1) *Nātya*, *nritya* and *nritya* alike depend upon *bhāva*.

* It is certain that notwithstanding its present absence, male-dancing was in vogue in classic India.

† A race of mountaineers formerly seen in the mountainous regions of Western India. The kind of dance mentioned here is still in vogue among the Sāñthāls and other peoples.

(१) ताण्डवं लास्यमित्येतद्व्यं द्वेधा निगद्यते ।
वर्द्धमानैः सारिताद्यैर्गीतैस्तत्र ध्रुवायुतं ॥
करणैरङ्गहावैश्च प्राधान्येन प्रवर्तितं ।
तण्डुक्तं सात्त्वतीप्रायप्रयोगं ताण्डवं मतं ॥
पेवली वज्ररूपञ्चेत्येवं स्यात् ताण्डवं द्विधा ।
अङ्गविन्दोपवाङ्मयं तथाभिनयश्चन्यता ।
यत्र सा पेवली तस्याः संज्ञा देशेति लोकतः ॥
क्वेदनं भेदनं यत्र वज्ररूपा मुखावली ।
ताण्डवं वज्ररूपं तत् सुवेशीकृतमूढेजं ॥
तेनकैर्गीतवाद्यैश्च संयुतं वज्ररूपकं ।
नानाभाषारसोपेतं ताण्डवं कथितं बुधैः ॥
लास्यन्तु सुकुमाराणां मकरध्वजवर्द्धनं ।
कुरितं यौवतञ्चेति तदपि द्विविधं मतं ॥
यथाद्याभिनयैर्भावै रसैरास्त्रेषचुम्बनैः ।
नायिकानायकौ यत्र नृत्यतश्चुरितं हि तत् ॥
मधुरं वदलीलाभिनर्तौभिर्यत्र नृत्यते ।

वशीकरणविद्याभं तन्नास्यं यौवतं मतं ॥
नृत्तश्चापि त्रिधा प्रोक्तं विषमं विकटं लघु ।
नृत्तञ्च तत्र विषमं स्याद्रज्जुभ्रमणादिकं ॥
विरूपवेशावयवव्यापारं विकटं मतं ।
तथैवोत्पतनैरुद्धैरक्षिताद्यैर्लघु स्मृतं ॥
पुण्ड्रं ताण्डवं प्राज्ञः स्त्रीनृत्यं लास्यमुच्यते ॥
अष्टभिर्गीतनारीभिरेष्टभिः कृष्णमूर्तिभिः ।
कार्ष्णिनृत्यं मद्रवति कृतस्वस्तिकमङ्गलं ॥
पुष्पगुच्छकरो पानमत्तौ गीत्वा स्वभाषया ।
तुरुष्कौ नृत्यतो यत्र तन्नृत्यं जक्करीति च ॥
नृत्यन्ति सवरा यत्र गायन्ति निजभाषया ।
तदिदं सावरं नृत्यमित्याहुर्नृत्यकोविदाः ॥
सवरीवेशयोर्गुञ्जागुञ्जभूषणयोस्तथा ।
नृत्यं कुरङ्गीति विदुर्गीयतोश्च स्वभाषया ॥
मत्तानाञ्च तुरुष्काणामपि पानादनन्तरं ।
विदुर्मत्तावलीनृत्यं तच्च नर्तनकोविदाः ॥

BHĀVA.

A *Bhāva* is a mental modification. There are three kinds of *Bhāvas* ; *sthāyī*, *vyāvichāri* and *svāttika*. (1) The full development of a *Bhāva* is entitled *Rasa*.

THE STHĀYĪ BHĀVA.

ANY according or disagreeing *Bhāva*, which cannot be hid, and which culminates in a *Rasa* (passion) through *bibhāva*, *anubhāva*, *svāttika* and *sañchāri bhāvas*, is called a *Sthāyī* (permanent) *Bhāva*.

Every *Rasa* (passion) is imbued with a *Sthāyī-bhāva*, which never disappears from it. Even where one *Sthāyī-bhāva* comes into conflict with another, it never loses its individuality, but maintains its separateness intact. Hence the appropriateness of the epithet. Witness, in *Mahāvārata*, heroism and other sentiments have been introduced on account of wars and other events ; still the prevailing sentiment, which is quiescence, has not suffered the slightest diminution. So also in *Rāmāyana*, various other passions come into play incidentally, but never to interfere with the presiding sentiment, grief. Quiescence and grief are respectively the prevailing sentiments of the two epics. From this, it is manifest that although many *Sthāyī-bhāvas* may enter into any *Rasa*, yet, on account of the predominance of the latter, its permanency alone is

(१) विकारो मानसो भावोऽनुभावो भावबोधकः ।

paramount ; the rest will be reckoned as *Byāvichāri-bhāvas*. The *Sthāyī-bhāvas* are divided into eight classes ; viz.,—*rati*, *hāsa*, *soka*, *krodha*, *utsāha*, *vaya*, *jugupsā* and *vismaya*. Some include *sama* in the list. (1)

RATI.

Rati is the passion which links together the hero and the heroine ;—namely, love. (2)

HĀSA.

THE expansion of the facial muscles at something ludicrous to see or hear, is the counterpart of the mental expansion, which goes by the name of *Hāsa* (laugh). (3)

SOKA.

THE mental agitation which is occasioned by the loss of friends and relatives, or by the wreck of some interest, goes by the name of *Soka* (grief). (4)

KRODHA.

THE nervous and mental irritation—in extreme cases merging in frenzy—which is produced by the experience of wrong, and which

(१) अविबुद्धा विबुद्धा वा यं तिरोधातुमक्षमाः ।
आखादाङ्कु रकन्दोऽसौ भावः स्थायीति सम्मतः ॥
विभावैरनुभावैश्च सात्त्विकैर्यभिचारिभिः ।
आनीयमानः स्वाद्यत्वं स्थायी भावो रसः स्मृतः ॥
रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा ।

जुगुप्सा विस्मयश्चेत्यमष्टौ प्रोक्ताः शमोऽपि च ॥

(२) रतिर्म्मनोऽनुकूलोऽर्थे मनसः प्रवणायितम् ।

(३) वागादिवैकृताच्चेतोविकासो हास इव्यते ॥

(४) इष्टनाशादिभिश्चेतो वैकृत्यं शोकशब्दभाक् ।

shows itself in sundry expressions of mouth, is called *Krodha* (anger). (1)

UTSĀHA.

THE pains which one is at on entering upon a course, constitute *Utsāha* (encouragement). (2)

BHAYA.

THE apprehension of danger, accompanied with a painful emotion—unhinging in extreme cases—is called *Bhaya* (fear). (3)

JUGUPSĀ.

THE mental attitude which is induced by the discovery of a person or a thing's worthlessness, is called *Jugupsā* (aversion). (4)

VISMAYA.

THE shock of excitement which one feels on seeing or hearing something never seen or heard before, is called *Vismaya* (wonder). (5)

SAMA.

THE renunciation of the pleasures of the world, and the absorption of the spirit in the Deity, is entitled *Sama*. (6)

(१) प्रतिकूलेषु तैर्द्वन्द्वस्यावबोधः क्रोध इष्यते ॥

(२) कार्यान्मेषु संरम्भः स्थेयानुत्साह उच्यते ।

(३) रौद्रशक्त्या तु जनितं चित्तवैक्लव्यदं भयं ॥

(४) दोषेक्षणादिभिर्गर्हा जुगुप्सा विषयोद्भवा ।

(५) विविधेषु पदार्थेषु लोकसीमातिवर्तिषु ॥

विस्फारश्चेतसो यस्तु स विस्मय उदाहृतः ।

(६) शमो निरीहावस्थायामात्मविश्रामजं सुखं ॥

ANUBHÁVA.

Anubháva consists of the actions which are the expressions of any emotion, and which are described in a poem or represented in a play. (1)

BIBHÁVA.

THE causes of any *Stháyi-bháva* which enter into the composition of any poem or drama, are called *Bibháva*. *Bibháva* is of two kinds ; viz., *álamvana* and *uddipana*. (2)

ÁLAMVANA-BIBHÁVA.

THAT which is essential to the awakening of the *Stháyi-bháva*, is called the *Álambana-bibháva*; such as the hero and the heroine, who are the mutual stay of each other. (3)

UDDIPANA-BIBHÁVA.

THAT which excites a *rasa* is called the *Uddipana-bibháva*. *Uddipana-bibháva* constitutes the endeavours of the character concerned, and his experience of a feeling of similarity as to time and place. (4)

The character of the *Svátika* and *San̄chári-bhavas* will be described later on.

(१) उद्बुद्धं कारणैः स्वैः स्वैर्विभिर्वा प्रकाशयन् ।
लोके यः कार्यरूपः सोऽनुभावः काव्यनाच्योः ॥
(२) रत्याद्युद्बोधका लोके विभावाः काव्यनाच्योः ।
आलम्बनोद्दीपनाख्यौ तस्य भेदावुभौ सूतौ ॥

(३) आलम्बनं नायकादिल्लम्बनस्य रसोद्गमात् ।

(४) उद्दीपनविभावास्ते रसमुद्दीपयन्ति ये ।
आलम्बनस्य चेष्टाया देशकालादयस्तथा ॥

THE BYAVICHÁRI FEELINGS.

A *bháva* which is adequately developed, yet which sometimes merges in the *Stháyi-bháva*, at others, emerges from it, is called a *Byáwichári* or *Saṅchári bháva*. There are thirty-three species of it ; namely,—*nirveda*, *ávega*, *dainya*, *srama*, *mada*, *jaratá*, *ugratá*, *moha*, *bibodha*, *sapna*, *apasmára*, *garba*, *marana*, *ālasya*, *amarsa*, *nidrá*, *abáhitthyá*, *autsukya*, *unmáda*, *saṅká*, *smriti*, *mati*, *byádhi*, *santrása*, *lajjá*, *harsa*, *asuyá*, *bisháda*, *dhriti*, *chapatatá*, *gláni*, *chintá* and *vitarka*. (1)

NIRVEDA.

THE feeling of self-humiliation which arises from danger, envy, the hearing of *Purānas*, and the knowledge of the supernatural, goes by the name of *Nirveda*. *Nirveda* gives birth to poverty, mental cogitation, sighs, tears, discoloration, &c. (2)

ÁVEGA.

FLURRY is called *Ávega*. If physical, it brings disease ; if it arises from an external cause, it brings on fixture ; if from fire, it brings tears, &c. (3)

(१) विशेषादाभिमुख्येन चरन्तो व्यभिचारिणः ।
स्थायिन्युन्मननिर्म्मास्त्रयस्त्रिंशच्च तद्विदाः ॥
निर्व्वेदावेगदैर्न्यग्रममदजडता औग्रमोहौ विबोधः
स्वप्नापस्मारगर्वा मरणमलसतामर्षनिद्रावद्विषाः ।
औत्सुक्योन्मादशङ्काः स्मृतिमतिसंहिता व्याधिसंचासलज्जा

हर्षासूयाविषादाः सधृतिचपलताग्लानिचिन्तावितर्काः ॥
(२) तत्तुज्ञानापदीव्यादेर्निर्व्वेदः स्वावमानना ।
दैर्न्यचिन्ताश्च निश्चासवैवर्ण्योच्छ्वसितादिकृतः ॥
(३) आवेगः सम्भ्रमस्तत्र वर्धते पीडिताङ्गता ।
उत्पातजे क्षम्भताङ्गे धूमाद्याकुलताग्रिजे ॥

DAINYA.

THE weakness incident to poverty goes by the name of *Dainya*. Discoloration, etc., are the effects of this condition. (1)

SRAMA.

THE perspiration which comes out after co-habitation or through fatigue, is called *Srama*. Hard breathing and dead sleep are its effects. (2)

MADA.

THE insensibility or the ecstasy which accompanies intoxication is called *Mada*. The good in this state lie down, the indifferent laugh and sing, while the bad use hard words and weep. (3)

JARATÁ.

THE fixture which follows the sight or the mention of a dear, a hateful, or a strange person or thing, is called *Jaratá*. During this state a person sees steadfastly, or is struck dumb. (4)

- (१) दौर्गत्याद्यैरनौजस्यं दैन्यं मलिनतादिक्लृप्तम् ।
 (२) खेदो रत्यध्वगत्यादेः श्वासनिद्रादिक्लृप्तिः ॥
 (३) सम्मोहानन्दसम्भेदो मदो मद्योपयोगजः ।
 अमुना चोत्तमः श्रेते मथ्यो हसति गायति ।

अधमप्रकृतिश्चापि परुषं वक्ति रोदिति ॥

- (४) अप्रतिपत्तिर्जडता स्यादिष्टानिष्टदर्शनश्रुतिभिः ।
 अनिमिषनयननिरीक्षणतूष्णीम्भावादयस्तत्र ॥

UGRATĀ.

THE heat which is generated by feats of heroism, or on the experience of wrong, goes by the name of *Ugratā*. Its expressions are perspiration, the shaking of the head, and fury. (1)

MOHA.

THE restlessness caused by *āvega*, fear or by brooding over misfortune, is called *Moha*. Dizziness, trance, roaring and inattention to surrounding things are the effects of this condition. (2)

VIBODHA.

THE returning of consciousness after sleep is called *Vibodha*. It manifests itself in yawning, the stretching of the limbs, the shutting of the eyes, and the examining of the body. (3)

SVAPNA.

MENTAL activity during sleep is known as *Svapna*. Anger, excitement, fear, disquiet, pleasure and pain accompany dreams. (4)

(१) शौर्यापराधादिभवं भवेच्चण्डत्वमुग्रता ।
तत्र खेदः शिरःकम्पतर्ज्जनानाङ्गनादयः ॥
(२) मोहो विचिन्ता भीतिदुःखावेगानुचिन्तनैः ।
घूर्णनागाचपतनभ्रमणादर्शनादिकृत् ॥

(३) निद्रापगमहेतुभ्यो विबोधश्चेतनागमः ।
जट्महाङ्गभङ्गनयनमीलनाङ्गावलोककृत् ॥
(४) स्वप्नो निद्रामुपेतस्य विषयानुभवस्तु यः ।
कोपावेगभयग्लानिसुखदुःखादिकारकः ॥

APASMÁRA.

THE agitation of mind under astral influence is called *Apasmára*. It brings on falls, tremblings, perspiration, foaming at the mouth, etc. (1)

GARBBÁ.

THE pride generated by power, wealth, learning, or family dignity, is entitled *Garbba*. It leads to *hauteur*, a display of the person, and rudeness. (2)

MARANÁ.

DEATH from an arrow-wound, etc., is called *Marana*. Its expression is the falling down of the body. (3)

ÁLASYA.

THE lassitude brought on by fatigue or pregnancy, is called *Alasya*. It results in yawning and the discoloration of the skin. (4)

AMARSHA.

THE pain which is felt at calumny or disgrace, is what is known by *Amarsha*. Its expressions are the reddening of the

(१) मनःक्षेपस्त्वपस्मारो यद्वाद्यावेशनादिजः ।

भूपातकम्पप्रखेदफेनलालादिकारकः ॥

(२) गर्वा मदः प्रभावश्रीविद्यासत्कुलतादिजः

अवज्ञासविलासाङ्गदर्शनाविनयादिद्वत् ॥

(३) शराद्यैर्मरणं जीवत्यागोऽङ्गपतनादिद्वत् ।

(४) आलस्यं अमगर्वाद्यैर्जाड्यं जटम्भासितादिद्वत् ॥

eyes, the shaking of the head, frowning and general fury of demeanour. (1)

NIDRĀ.

THE disappearance of consciousness through fatigue, mental exhaustion or intoxication is *Nidrā*. It is heralded by yawning, the closing of the eyes, heavy breathing, and the stretching of the limbs. (2)

ABAHITTHĀ.

THE contraction of the body occasioned by fear, glory, shame, delight, etc., is called *Abahitthā*. This condition leads to the sudden stoppage of an action,—the abrupt introduction of another subject than that of the conversation, and looking away. (3)

AUTSUKYĀ.

IMPATIENCE at the delay in the attainment of the longed-for object, is entitled *Autsukya*. Agitation of mind, hurry, perspiration, and sighs are known to accompany this condition. (4)

(१) निन्दाक्षेपापमानादेरमर्षोऽभिनिविष्टता ।

नेत्ररागशिरःकम्पमूर्ध्निोत्तर्जनादिदृष्टत् ॥

(२) चेतःसम्मीलनं निद्रा श्रमक्लममदादिजं ।

जम्भाक्षिमीलनोच्छ्वासगात्रभङ्गादिकारणं ॥

(३) भयगौरवलज्जादेर्हेर्षाद्याकारगुप्तिरवहित्या ।

व्यापारान्तरसक्तग्रन्थयावभाषणविलोकनादिकरी ॥

(४) इष्टानवाप्तेरौत्सुक्यं कालक्षेपासहिष्णुता ।

चित्ततापत्वरश्मेददीर्घनिश्चसितादिदृष्टत् ॥

UNMĀDA.

THE complete up-setting of the mind induced by lust, grief, fear, or any other over-mastering emotion, is known as *Unmāda* (insanity). It leads to unseasonable laughter, crying and singing, as also to unmeaning talk. (1)

SĀÑKĀ.

THE apprehension of evil from another's malice or from the consciousness of guilt is *Sāñkā*. Paleness, trembling, the falling of the voice, looking around, the withering of the countenance, etc., are its accompaniments. (2)

SMRITI.

THE feeling of similarity at the sight of a thing is called *Smriti*. It is seen in the contraction of eye-brows, etc. (3)

MATI.

THE ascertaining of a question by a process of didactic ratiocination is called *Mati*. Smile, patience, contentment and respect accompany this condition. (4)

(१) चित्तसम्मोह उन्मादः कामशोकभयादिभिः ।
अस्थानहासवदितगीतप्रलपनादिकृत् ॥
(२) परक्रौर्यात्मदोषाद्यैः शङ्कानर्थस्य तर्कणं ।
वैवर्ण्यकम्पवैस्वर्यपाश्चात्तोलोकास्यशोषकृत् ॥

(३) सदृशज्ञानचिन्ताद्यैर्भू समुन्नमनादिकृत् ।
स्मृतिः पूर्वानुभूतार्थविषयज्ञानमुच्यते ॥
(४) नीतिमार्गान्स्मृत्यादेरर्थनिर्द्धारणं मतिः ।
स्मेरता धृतिसन्तोषौ वज्रमानश्च तद्गवाः ॥

BYÁDHI.

THE agitation of the bodily humours through imperfect oxidation or through biliousness, is known as *Byádhi* (disease). Inclination to lie down on the ground, trembling, &c., are its symptoms. (1)

TRÁSA.

THE trepidation generated by frightful sounds, lightning and falling stars, is entitled *Trása*. Its manifestation is through trembling. (2)

BRIRÁ.

THE witnessing of the decline of one's good name through indiscreet acts is *Brirá*. Looking down, etc., are its expressions. (3)

HARSHA.

THE delight at attaining our ends is *Harsha*. It vents itself in tears and a choked utterance. (4)

ASÚYÁ.

THE impatience which a vain man feels at witnessing another's praise or prosperity, is *Asúyá*. Fault-finding, contraction of eyebrows, slighting, malicious winking and expressions of anger, are its concomitants. (5)

(१) व्याधिर्ज्वरादिर्वाताद्यैर्भूमौच्छोत्कम्पनादिकृत् ।

(२) निर्घातविद्युदुल्काद्यैस्त्रासः कम्पादिकारकः ॥

(३) धार्ष्ट्याभावो ब्रीडा वदनानमनादिकृत् दुराचारात् ।

(४) हर्षस्त्रिष्टावाप्रेर्म्मनःप्रसादोऽश्चगद्गदादिकरः ॥

(५) असूयान्यगुणदर्शनामौदव्यादसहिष्णुता ।

दोषोद्घोषभ्रूविभेदावज्ञाक्रोधेङ्गितादिकृत् ॥

VISHÁDA.

THE fruitless pining which results in exhaustion, is called *Visháda*. It causes hard breathing, mental perturbation, and a search for remedy. (1)

DHṚITI.

THE desire which is generated through knowledge and cherished objects is *Dhṛiti*. It manifests itself in profitable talk,• delight, laugh, &c. (2)

CHAPALATÁ.

THE vascillation which is bred of pride, spite, or anger, is called *Chapalatá*. Scolding and wantonness are its accompaniments. (3)

GLÁNI.

THE languor which is felt after sexual• intercourse and labor, and in grief, hunger and thirst, is called *Gláni*. It shows itself in trembling, leanness, and depression of spirits. (4)

(१) उपायाभावजन्मा तु विषादः सत्त्वसंक्षयः ।

निश्वासोच्छ्वासहृत्तापसहायान्वेषणादिकृत् ॥

(२) ज्ञानाभीष्टागमाद्यैस्तु सम्पूर्णस्पृहता धृतिः ।

सौहृद्यवचनोल्लाससहासप्रतिभादिकृत् ॥

(३) मातृसख्यद्वेषरागादेस्त्रापत्यन्वनवस्थितिः ।

तत्र भर्तृसनपारुष्यस्वच्छन्दाचरणादयः ॥

(४) रत्यायासमनस्तापक्षुत्पिपासादिसम्भवा ।

ग्लानिर्निष्प्राणताकम्पकार्श्यानुत्साहतादिकृत् ॥

CHINTĀ.

Pining disappointment goes by the name of *Chintā*. Vacant look and sighs are its adjuncts. (1)

VITARKA.

To argue an obscure point is called *Vitarka*. Contraction of the eye-brows and movements of the head and fingers are the signs. (2)

THE SĀTTVIKA BHĀVA.

THE mental condition arising from the *Svatta-guna* is called *Sāttvika-bhāva*. Still it sometimes assumes different shapes on account of *Anubhāva*. *Stambha*, *sveda*, *romāñcha*, *svara-bhaṅga*, *bepathu*, *vaibarnya*, *āśru*, and *pralaya* constitute the *Sāttvika-bhāva*. (3)

STAMBHA.

THE mental stupor which is generated by fear, excessive joy and disease, is called *Stambha*. (4)

- (१) ध्यानं चिन्ता हितानाघेः शून्यताश्वासतापकृतम् ।
 (२) तर्को विचारः सन्देहाद्भूशिरोऽङ्गुलिनर्तकः ॥
 (३) विकाराः सत्तसम्भूताः सात्त्विकाः परिकीर्त्तिताः ।
 सत्त्वमात्रोद्भवत्वाच्च भिन्ना अप्यनुभावतः ॥

- स्तम्भः खेदोऽथ रोमाञ्चः स्वरभङ्गोऽथ वेपथुः ।
 वैवर्ण्यमश्रुप्रलय इत्यष्टौ सात्त्विकाः स्मृताः ॥
 (४) स्तम्भश्चाप्रतीक्षातोभय हर्षामयादिभिः ।

S V E D A .

THE perspiration which comes out after co-habitation, from toil or heat, is called *Sveda*. (1)

R O M Ā N Ć H A .

THE standing on end of the hairs of the body, for delight, wonder or fear, is *Romāñcha*. (2)

S V A R Ā - B H A ņ G A .

THE hoarse voice which is occasioned by intoxication, joy or disease, is named *Svara-bhaṅga*. (3)

V E P A T H U .

THE trembling of the body through anger, envy, or fatigue, is *Vepathu*. (4)

V A I B A R N Y A .

THE discoloration which is caused by intoxication, sorrow, or anger, is known as *Vaibarnya*. (5)

A Ś R U .

THE tears which fall through anger, grief or excessive joy, are called *Aśru*. (6)

P R Ā L A Y A .

The inactivity, physical and mental, which is induced by happiness or misery, is *Pralaya*. (7)

(१) वपुर्जलोद्गमः खेदो रतिघर्षाश्रमादिभिः ॥

(२) हर्षाद्भ्रतभयादिभ्यो रोमाञ्चो रोमविक्रिया ।

(३) मदसम्मदपीडाद्यैर्व्यस्वर्थं गद्गदं विदुः ॥

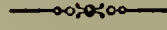
(४) रागद्वेषश्रमादिभ्यः कम्पो गात्रस्य वेपथुः ।

(५) विषादमदरोषाद्यैर्वर्णान्यत्वं विवर्णता ॥

(६) अश्रु नेत्रोद्भवं वारि क्रोधदुःखप्रहर्षजं ।

(७) प्रलयः सुखदुःखाभ्यां चेष्टा ज्ञाननिराकृतिः ॥

R A S A S .



WHEN *rati* or any other *Sthāyī-bhāva*, being expressed through *bibhāva*, *anubhāva* and *sañchāri bhāvas*, delightfully vibrates over the heart-strings of the audience, it is called a *Rasa*. There are nine *Rasas* in all ;—namely, *Śrīṅgāra*, *Vīra*, *Karūṇa*, *Raudra*, *Hāsyā*, *Bhayānaka*, *Bībhatsa*, *Advuta*, and *Śānta*. But dramatists recognise eight only, merging the *Śānta* in the *Karūṇa Rasa*. (1)

These eight species give rise to mental expansion, elation, perturbation, and withdrawal of mind ; i.e., *Śrīṅgāra* and *Hāsyā*, to the first ; *Vīra* and *Advuta*, to the second ; *Bībhatsa* and *Bhayānaka*, to the third ; and lastly, *Raudra* and *Karūṇa*, to the fourth.

I.—Ś R I Ṇ G Ā R A .

THE feeling which springs up in the minds of the hero and the heroine at the sight and embrace of each other in elegant raiments, under the warm influence of music and a beautiful scenery

(१) विभावेनानुभावेन यत्तः सञ्चारिणा तथा ।
रसतामेति रत्यादिः स्थायिभावः सचेतसां ॥
शृङ्गारवीरकरुणरौद्रहास्यभयानकाः ।
वीरभक्तसौन्दर्यत इत्यष्टौ रसाः शान्तस्तथा मतः ॥

विकाशवित्तरक्षोभविक्षेपैः स चतुर्विधः ।
शृङ्गारवीरवीरभक्तसौन्दर्येषु मनसः क्रमात् ॥
हास्याद्भुतभयोत्कर्षकरुणानां त एव हि ।
अतस्तज्जन्यता तेषामतएवावधारणं ॥

clad in all the verdure and freshness of spring, goes by the name of *Śrīṅgāra* or *Ādi Rasa*. The heroine should be other than another's wife, or a cold prostitute; and the hero should act so as befits a lover. Its color (when it is looked on as a person) is dark-brown; and its presiding deity, Viṣṇu. In this *Rasa*, *rati* is the *sthāyī-bhāva*; the hero and the heroine are the *ālabhana-bibhāva* of each other; the moon, sandal, the black bee and other objects apt to excite love are its *uddīpana-bibhāva*; contraction of eye-brows and side-glances are its *anubhāva*; other *bhāvas* than *ugratā*, *marana*, *ālasya* and *jugupsā*, enter into it as *byabhichārī-bhāvas*. (1) The *Rāsa-līlā** of Krishna is an instance in point.

The *Ādi Rasa* is divided into two kinds :—*Vipralambha* and *Sambhoga*. (2)

A.

VIPRALAMBHA.

WHEN a lover pines for the sight of his or her beloved, it is called *Vipralambha*. It is divided into four classes :—*Pūrbba-rāga*, *Māna*, *Pravāsa* and *Karuna*. (3)

* A religious festival celebrating the loves of Krishna, Rādhā and the milk-maids of Vrindāban.

(१) रम्यदेशकलाकालवेषभोगादिसेवनैः ।
प्रमोदात्मा रतिः सैव यूनोरन्यन्यरक्तयोः ।
प्रहृष्टमाणा षडङ्गारो मधुराङ्गविचेष्टितैः ॥
परोक्षां वर्जयित्वा च वेश्याञ्चाननुरागिणीं ।
आलम्बनं नायिकाः स्युर्दक्षिणाद्याश्च नायकाः ॥
चन्द्रचन्दनरोलम्बयताद्युद्दीपनं मतं ।

भूविक्षेपकटाक्षादिरनुभावः प्रकीर्तितः ॥
त्यक्तौग्यमरणालस्यजुगुप्सा व्यभिचारिणः ।
स्थायी भावो रतिः श्यामवर्णोऽयं विष्णुदैवतः ॥
(२) विप्रलम्भोऽयं सम्भोग इत्येष द्विविधो मतः ।
(३) यत्र तु रतिः प्रकृष्टा नाभीष्टमुपैति विप्रलम्भोऽसौ ।
स च पूर्व्वरागमानप्रवासकरुणात्मकश्चतुर्धा स्यात् ॥

(a)—PÚRBBA-RÁGA.

THE mental condition of the hero and the heroine, who have seen each other personally by magic or in dreams, who have seen each other's likeness only, or who have heard of each other's beauty and charms through messengers, maids or heralds, and who burn for a sight of each other, is called *Púrbba-rága* (first emotion).

The *Púrbba-rága* shows itself in *abhilása* (desire), *chintá* (searching of means), *smriti* (brooding), *guna-kathana* (enlarging on the loved one's perfections), *udbega* (excitement), *pralápa* (absent talking), *unmáda* (insanity), *byádhi* (sighing, pallor and leanness), *jaratá* (dullness of mind and body), and finally, *marana* (death). Death should never enter into a play, on the ground of its disturbing the flow of sentiment; except when the person is restored to life. But the drama may explicitly land him on the verge of the grave, without *actually* letting it close over his bones. First the *Púrbba-rága* of the heroine and then that of the hero ought to be displayed through signs. There are three kinds of it; *Nili*, *Kusumbha* and *Mañjishthá*. (1)

(१) श्रवणादर्शनादपि मिथःसंरुद्रागयोः ।
दशाविशेषो योऽप्राप्तौ पूर्वरागः स उच्यते ॥
श्रवणन्तु भवेत्तत्र दूतवन्दिसखीमुखात् ।
इन्द्रजाले च चित्रे च साक्षात् खप्ते च दर्शनं ॥
अभिलाषश्चिन्ता स्मृतिगुणकथनोद्देशसंप्रलापाश्च ।
उन्मादोऽथ व्याधिर्जड़तामृतिरिति दशाश्च कामदशाः ॥
अभिलाषः स्पृहा चिन्ता प्राप्तुमपायादिचिन्तनं ।
उन्मादश्चापरिच्छेदश्चेतनाचेतनेष्वपि ॥

अलक्ष्यवाक् प्रलापः स्याच्चेतसो भ्रमणाद्भृशं ।
व्याधिसु दीर्घनिःश्वासपाण्डुताक्षतादयः ॥
जड़ता हीनचेष्टत्वमङ्गानां मनसस्तथा ।
रसविच्छेदहेतुत्वान्मरणं नैव वर्ण्यते ॥
जातप्रायन्तु तद्वाच्यं चेतसाकाङ्क्षितं तथा ।
वर्ण्यतेऽपि यदि प्रत्युज्जीवनं स्याददूरतः ॥
आदौ वाच्यः स्त्रिया रागः पुंसः पश्चात्तदिङ्गितैः ।
नीलीकुसुममञ्जिष्ठाः पूर्वरागोऽपि च त्रिधा ॥

(1)—*Nīli-Rāga*.

THE flame which endures although it finds few occasions to vent itself, is called *Nīli-rāga*. (1)

(2)—*Kusumbha-Rāga*.

THE feeling which, though manifesting its energy through appropriate expressions, suddenly vanishes, is called *Kusumbha-rāga*. (2)

(3)—*Mañjishthā-Rāga*.

THAT which manifests its presence by appropriate actions, is distinguished as *Mañjishthā-rāga*. (3)

(b)—*MĀNA*.

THE anger—child of love and jealousy—which the hero and heroine feel, is called *Māna*. (4)

(1)—*Pranaya-Māna* (Love-anger).

THE baseless anger which the hero or the heroine feels, because he or she

“Loves not wisely but too well,”

is termed *Pranaya-māna*. (5)

(१) न चातिशोभते यन्नापैति प्रेम मनोगतं ।
तन्नीलीरागमाख्यान्ति यथा श्रीरामसीतयोः ॥
(२) कुसुम्भरागं तं प्राज्जर्यदपैति च शोभते ।
(३) मञ्जिष्ठारागमाज्जस्तं यन्नापैत्यतिशोभते ॥

(४) मानः कोपः स तु द्वेधा प्रणयेष्वसिमुद्भवः ।

(५) द्वयोः प्रणयमानः स्यान्मोदे सुमहत्त्यपि ।

प्रेम्नः कुटिलगामित्वात् कोपो यः कारणं विना ॥

(2)—*Irshyá-Mána.*

THE wrathful emotion which is excited in the mind of the heroine on seeing her lover in the company of another mistress or on simply hearing of or inferring such a circumstance, is called *Irshyá-mána*. (1) It may be pacified in these six ways :—by *sáma* (bland speech), *bheda* (entreaties of female friends), *dána* (bestowal of ornaments, etc., on pretext), *nati* (falling at the feet), *upekshá* (slight), and *rasántara* (ejection of anger by fright).

(c)—*PRAVÁSA.*

WHEN on urgent business, on account of a curse or through hurry, the hero unavoidably leaves behind him the heroine, she undergoes certain changes, which are called *Pravása Vipralambha*. Untidiness of limbs and dress, a single braid, sighs, weeping, falling on the ground, feverish excitement, sallowness, leanness, indifference to everything, apathy, vacancy of thought, visions of the lover, raving, trance and finally death, are gradually brought about by *Pravása Vipralambha*. (2)

(१) पत्युरन्यप्रियासङ्गे दृष्टेऽथानुमिते श्रुते ।
ईर्ष्यामानो भवेत् स्त्रीणां तत्र त्वनुमितिक्षिधा ॥
उत्स्रप्रायितभोगाङ्गोत्रसखलनसम्भवा ।
साम भेदोऽथ दानञ्च नव्यपेक्षे रसान्तरं ।
तद्भङ्गाय पतिः कुर्यात् षडुपायानिति क्रमात् ॥
तत्र प्रियवचः साम भेदस्तत्सङ्ग्युपाज्जनं ।
दानं व्याजेन भवादेः पादयोः पतनं नतिः ॥
सामादौ तु परिच्छीणे स्यादुपेक्षावधारणं ।
रभसत्रासहर्षादेः कोपभ्रंशो रसान्तरं ॥

(२) प्रवासो भिन्नदेशत्वं कार्योच्छ्वापाच्च सम्भूमात् ।
तत्राङ्गचेलमालिन्यमेकवेणीधरं शिरः ॥
निश्वासोच्छ्वासरुदितभूमिपातादि जायते ।
अङ्गेष्वसौष्ठवं तापः पाण्डुता कृशतारुचिः ॥
अधृतिः स्यादनालम्बन्तन्मयोन्मादमूर्च्छनाः ।
मृतिश्चेति क्रमाज्ज्ञेया दश स्मरदशा इह ॥
असौष्ठवं मलापत्तिस्तापस्तु विरहज्वरः ।
अरुचिर्वस्तुवैराग्यं सर्वत्रारागिता धृतिः ॥
अनालम्बनता चापि शून्यता मनसः स्मृता ।
तन्मयं तत्प्रकाशो हि बाह्याम्भन्तरतस्तथा ॥

(d)—KARUNA VIPRALAMBHA.

THE unavailing lamentation of the hero or the heroine at her or his death, in the fond hope of recalling the loved image back, is termed *Karuna Vipralambha*. (1)

B.

S A M B H O G A .

WHEN the hero and the heroine see and fold each other in love's ecstatic embraces, it is called *Sambhoga*.

In dalliance, the actions of the heroine towards the hero arising out of generosity, modesty and love, are classified under these ten heads: *Lilá*, *Vilása*, *Vichchhitti*, *Vibboka*, *Kilakiñchita*, *Mottáyita*, *Kuttamita*, *Bibhrama*, *Lalita* and *Mada*. (2)

(a)—LÍLÁ.

THE heroine's imitation of the hero by gestures, attitudes, dress, ornaments and loving expressions, constitutes *Lilá*. (3)

(b)—VILÁSA.

AT sight of the hero, when the fair one puts things—such as carriages and furniture—in elegant order, and displays her talk and look to the best advantage, it goes by the name of *Vilása*. (4)

(१) यूनोरेकतरस्मिन् गतवति लोकान्तरं पुनर्लभ्ये।
विमनायते यदैकस्तदा भवेत् कष्टविप्रलम्भाख्यः ॥
(२) दर्शनस्पर्शनादीनि निषेवेते विलासिनौ।
यत्रानुरक्तावन्योऽन्यं सम्भोगोऽयमुदाहृतः ॥
चेष्टास्तत्र प्रवर्तन्ते लीलाया दश योषितां।

दाक्षिण्यमार्दवप्रेम्णामनुरूपः प्रियं प्रति ॥
(३) अद्वैतेशैरलङ्कारैः प्रेमभिर्वचनैरपि।
प्रीतिप्रयोजितैर्लीलां प्रियस्यानुकृतिं विदुः ॥
(४) यानस्थानासनादीनां मुखनेत्रादिकर्माणां।
विशेषस्तु विलासः स्यादिष्टसन्दर्शनादिना ॥

(c)—VICHCHHITTI.

THE heroine's putting on of a spare dress, such as is calculated to heighten her personal attractions, is called *Vichchhitti*. (1)

(d)—VIBBOKA.

WHEN the heroine slights a thing through haughtiness, it is *Vibboka*. (2)

(e)—KILAKINCHITA.

THE blending of smile, pretended crying, laughter, fear, anger and fatigue—all arising out of the heroine's vivid joy at meeting the loved one, is known as *Kilakinchita*. (3)

(f)—MOTTAYITA.

WHEN the heroine absorbed in the contemplation of her lover, scratches her ear and does that sort of thing, her action is called *Mottayita*. (4)

(g)—KUTTAMITA.

THE shaking of the heroine's hand or her head, which follows the hero's sudden holding of her by the hair, the bust or the nether lip, is entitled *Kuttamita*. (5)

(१) लोकाप्याकल्परचना विच्छित्तिः कान्तिपोषकत् ।

(२) विव्वोकस्वतिगर्व्यं वस्तुनीष्टेऽप्यनादरः ॥

(३) स्मितशुष्कदितहसितत्रासक्रोधश्रमादीनां ।

साङ्गर्थ्यं किलकिञ्चित्तमभीष्टतमसङ्गमादिजाद्वर्षात् ॥

(४) तद्भावभाविते चित्ते वल्लभस्य कथादिषु ।

मोहायितमिति प्राज्ञः कर्णकण्डूयनादिकं ॥

(५) केशस्तनाधरादीनां ये हे हर्षेऽपि सम्भूताः ।

प्राज्ञः कुट्टमितं नाम शिरःकरविधूननं ॥

(h)—BIBHRAMA.

Bibhrama is the heroine's putting on (through flurry at the intelligence of the hero's approach) of an ornament on a wrong member. (1)

(i)—LALITA.

WHEN a beautiful woman makes an elegant toilette, her action is called *Lalita*. (2)

(j)—MADA.

THE pride begot of good fortune and youth is known as *Mada*. (3)

The lover should prepare for the 'master and main action,' through seemly amorous arts ; but he should never allow himself to exhibit vulgar or gross actions. (4)

II.—VĪRA RASA.

THE *Rasa*, the *sthāyi-bhāva* of which is *utsāha* (high spirits), the color of which is golden, whose presiding god is the great *Indra*, and in which the antagonists are the *ālabhana-bibhāva*, their endeavours to beat each other, the *uddipana-bibhāva*, their search for help, etc., the *anubhāva*, and *dhairyya* (patience), *mati*, *garbha*, (pride) *smṛiti*, *vitarka* and horripilation, the *byabhichāri-bhāvas*, is recognised as *Vīra Rasa*. A great person should be the hero of this *Rasa*. There are four classes of it, according to *dāna* (gift), *dharmma* (merit),

- (१) त्वरया हर्षरागादेर्दयितागमनादिषु ।
अस्थाने भूषणादीनां विन्यासो विभ्रमो मतः ॥
(२) सुकुमारतयाङ्गानां विन्यासो ललितं भवेत् ।

- (३) मदो विकारः सौभाग्ययौवनाद्यवलेपजः ।
(४) रमयेच्चाटुहृत्कान्तः कलाक्रीडादिभिश्च तां ।
न_ग्राम्यमाचरेत्_किञ्चिन्नर्त्यभंशकरं न च ॥

dayá (kindness) and *yuddha* (fighting). The hero of the first class is *Parasúrama*; that of the second, *Yudhishtira*; that of the third, *Jímútaváhana*; and that of the fourth, the hero proper, *Rámachandra*. (1) The drinking of Duhsásana's life-blood by Bhíma is an instance in point, and one which we shall insert as an example of this *Rasa*.

III.—THE KARUNA RASA.

THIS sentiment is excited at the loss of what we love or like and at the befalling of what we do not like. Its color is like that of the Indian rock-dove;* its presiding deity is *Yama*;† its *stháyi-bháva* is grief; its *álambana* are objects of grief; the cremation of them constitutes its *uddípana-bibháva*; declamation against the gods, falling down on the ground, lamentation, discoloration, sighs, raving and fixture are its *anubháva*; self-accusation, swoon, *apasmára*, disease, langour, remembrance, labor, grief, immobility, insanity and anxiety are its *byabhichári-bhavas*. The *karuna Rasa* is distinguished

* "In birds as extensively distributed as the Rock Dove (*Columba livia*), slight local or geographical variations constantly occur. Thus, in India, all the wild Blue Rocks have ash-coloured feathers over the rump, whereas the European birds, as is well-known, white rumps; and, as is well-known to most fanciers, this white rump is one of the most difficult points to 'breed out' in any of our Blue varieties; whereas the Blue breeds derived from the Indian birds have, as might be expected, Blue rumps."

W. B. TEGETMEIER, F. Z. S., on "Pigeons."

† The Hindu Pluto.

(१) उत्तमप्रकृतिर्वीर उल्हाहस्थाधिभावकः ।
भहेन्द्रदैवतो हेमवर्णोऽयं समुदाहृतः ॥
आलम्बनविभावास्तु विजेतव्यादयो मताः ।
विजेतव्यादिचेष्टाद्यास्तस्योद्दीपनरूपिणः ।

अनुभावास्तु तत्र स्युः सहायान्वेषणादयः ॥
सञ्चारिणस्तु धृतिमतिगर्वस्थितितक्करोमान्धराः ।
स च दानधन्नेयुर्द्वैदेयया च समन्वितश्चतुर्धा स्यात् ॥

from *Karuna Vipralambha* by the existence of *soka* (grief) as its *sthāyi-bhāva*; *rati* (love) being the *sthāyi-bhāva* of the latter, owing to the presence in it of *sambhoga* (sexual commerce). (1) The exile of *Sitā* is its brightest example.

IV.—THE RAUDRA RASA.

THE *sthāyi-bhāva* of this sentiment is anger; its color is red; its presiding deity is *Raudra*;* belligerents are its *ālambana-bibhāva*; their endeavours and fighting constitute its *uddipana-bibhāva*;—its *anubhāva* are frowning, the biting of the nether lip, the striking of the arms, general fury of demeanour, the shooting of arrows and a rhodomontade display of one's perfections; and its *byabhichāri-bhāvas* are irascibility, excitement, the bristling of the hairs, sweat, *vepathu*, *mada* and frenzy. (2) The wrath of *Viśvāmitra* with *Haris̥chandra* is its example.

V.—THE HĀSYA RASA.

THE ludicrous actions and dialogues of actors possessing ludicrous persons and tricked out in ludicrous dresses, excite the

* A form of *Siva*.

(१) इष्टनाशद निष्ठापेः करुणाख्यो रसो भवेत् ।
धौरैः कपोतवर्णैः कथितो यमदैवतः ॥
शोकोऽत्र स्थायिभावः स्याच्छोचमालम्बनं मतं ।
तस्य दाहादिकावस्था भवेदुद्दीपनं पुनः ॥
अनुभावा दैवनिन्दाभूपातक्रन्दितादयः ।
वैवर्ण्योच्छ्वासनिश्वासस्तम्भप्रलपनानि च ॥
निर्वेदमोहापस्मारव्याधिग्लानिस्तृप्तिश्रमाः ।
विषादजङ्गतोन्मादचिन्ताया व्यभिचारिणः ॥
शोकस्थायितया भिन्नो विप्रलम्भादयं रसः ।

विप्रलम्भे रतिः स्थायी पुनः सम्भोगहेतुकः ॥
(२) रौद्रः क्रोधस्थायिभावो रक्तो रुद्राधिदैवतः ।
आलम्बनमस्ति तत्र तच्चेष्टोद्दीपनं मतं ॥
भ्रूविभङ्गोलनिर्दृशवाङ्मोटनतर्ज्जनाः ।
आत्मावदानकथनमायुधोत्क्षेपणानि च ॥
अनुभावास्तथाक्षेपकूरसन्दर्शनादयः ।
उग्रतावेगरोमाञ्चस्वेदवेपथवो मदः ।
मोहामर्षादयश्चात्र भावाः स्वर्य्यभिचारिणः ॥
रक्तास्यनेत्रता चात्र भेदिनी युद्धवीरतः ।

sentiment of *Hásya* or laughter. Its *stháyi-bháva* is the laugh ; its color is white ; its presiding god is *Pramatha*, a courtier of Mahádeva ; ludicrous figures, talk and dresses, which 'tickle' the lungs of the audience 'o' the sere',* go to make up its *álambana-bibháva* ; the actions of the players are its *uddípana-bibháva* ; the drooping of the eye-lids, contraction of the mouth, smile, etc., are its *anu-bháva* ; sleeping, laziness and *abahitthá*, are its *byabhichári-bhavas*. (1) The regal days of Kálnemi are an example of it.

Hásya is of six kinds ; *Smita*, *Hasita*, *Vihāsita*, *Abahasita*, *Apahasita* and *Atihasita*. The good only resort to *Smita* and *Hasita*, the indifferent, to *Vihāsita* and *Abahasita* ; and the vulgar, to *Apahasita* and *Atihasita*.

A.
S M I T A .

IN *Smita*, the eyes look slightly expanded and the nether lip quivers. (2)

B.
H A S I T A .

THAT laugh which discovers the teeth a little is called *Hasita*. (3)

C.
V I H A S I T A .

THE graceful smile is called *Vihāsita*. (4)

D.
A B A H A S I T A .

IN *Abahasita*, the head and shoulders shake. (5)

* Vide Hamlet, Act II, Scene 1.

(१) विहृताकारवाग्बेशचेष्टादेः कुहूकाद् भवेत् ।
हासो हास्यस्थायिभावः श्वेतः प्रमथदैवतः ॥
विहृताकारवाक्चेष्टं यदालोक्य हसेज्जनः ।
तदत्रालम्बनं प्राङ्मुखश्चेद्योदीपनं मतं ॥
अनुभावोऽस्ति सङ्कोचवदनस्मरतादिकः ।
निद्रालस्यावहित्याद्या अत्र स्युर्यभिचारिणः ॥

ज्येष्ठानां स्मितहसिते मध्यानां विहसितावहसिते च ।
नीचानामपहसितं तथार्तिहसितञ्च षड्भेदाः ॥
(२) ईषत्तुदिकाशि नयनं स्मितं स्यात् स्पन्दिताधरं ।
(३) किञ्चिल्लक्ष्यदिजं तत्र हसितं कथितं बुधैः ॥
(४।५) मधुरस्वरं विहसितं सांसशिरःकम्पमवहसितं ।

E.
A P A H A S I T A.

Apahasita is 'Laughter holding both his sides.' Its expressions are 'drops of sorrow.' (1)

F.
A T I H A S I T A.

THAT which convulses the whole frame is *Atihasita*. (2)

Sometimes, even in the absence of ludicrous accompaniments, *bibháva* and *anubháva* excite laughter. (3)

VI.—THE BHAYÁNAKA RASA.

THE *Rasa* the *stháyi-bháva* of, which is fear, whose complexion is black, whose god is Kála (Death), whose *álambana-bibháva* is whatever excites terror, in which hard endeavours are the *uddípana-bibháva*, whose *anubháva* are discoloration, an indistinct utterance, *pralaya*, the bristling of the hairs perspiration, trembling and circumspection, and whose *byabhichári-bhavas* are hate, *ávega*, swoon, apprehension, impatience, depression, alarm, *apasmára*, bewilderment and death, is called the *Bhayánaka Rasa*. (4)

(१।२) अयं हसितं साक्षात् विद्धि ताङ्गं भवत्यतिहसितं ॥
(३) यस्य हासः स चेत् क्वापि साक्षात् नैव निवध्यते ।
तथाप्येष विभावादिसामर्थ्यादुपलभ्यते ॥

(४) भयानको भयस्थायिभावः कालाधिदैवतः ।
स्त्रीनीचप्रकृतिः कृष्णो मतरुत्वविशारदैः ॥

यस्मादुत्पद्यते भोत्तिस्तदत्रालम्बनं मतं ।
चेष्टा घोरतरास्तस्य भवेदुद्दीपनं पुनः ॥
अनुभावोऽत्र वैवर्ण्यगद्गदस्वरभाषणं ।
प्रलयस्वेदरोमाञ्चकम्पदिक प्रेक्षणादयः ॥
जुगुप्सावेगसम्मोहसन्दासग्लानिदीनताः ।
शङ्कापस्मारसम्भ्रान्तिमृत्ययाद्या व्यभिचारिणः ॥

VII.—THE BIBHATSA RASA.

THE *Rasa* whose *stháyi-bháva* is disgust, whose color is blue, whose god is Mahákála,* whose *álambana-bibháva* are putrid flesh, etc., whose *uddípana-bibháva* are the coming out of worms generated in them, etc., whose *anubháva* are spitting, grotesque gesticulations, and the drawing in of the eye-lids, and whose *byabhichári-bhavas* are trance, *apasmára*, *ávega*, disease and death, is known as the *Bibhatsa Rasa*. The gorging by *rákshasas* and *rákshasis* of corpses is an example of it. (1)

VIII.—THE ADBHUTA RASA.

THE *Rasa* whose *stháyi-bháva* is wonder, whose color is yellow, whose presiding deity is a *Gandharbba*,† whose *álambana-bibháva* is some extraordinary object, whose *uddípana-bibháva* is the glorification of that object, whose *anubháva* are fixture, perspiration, horripilation, a choked utterance, hurry and staring, and whose *byabhichári-bhavas* are *vitarka*, *ávega*, joy, etc., goes by the name of *Adbhuta*. The leaving by Ahalyá of her stone-body is an instance of this *Rasa*. (2)

* A form of Siva.

† Celestial musician.

(१) जु गुप्तास्थायिभावस्तु वीभत्सः कथ्यत रसः ।
नीलवर्णा महाकालदेवतोऽयमुदाहृतः ॥
दुर्गन्धमांसपिणितमेदांस्थालम्बनं मतं ।
तत्रैव कृमिपाताद्यमुद्दीपनमुदाहृतं ॥
निष्ठीवनास्यवलननेत्रसङ्कोचनादयः ।
अनुभावास्तत्र मतास्तथा स्युर्यभिचारिणः ।
मोहोऽपस्मार आवेगो व्याधिश्च मरणादयः ॥

(२) अद्भुतो विस्मयस्थायिभावो गन्धर्वदेवतः ।
पीतवर्णा वस्तु लोकातिगमालम्बनं मतं ॥
गुणानां तस्य महिमा भवेदुद्दीपनं पुनः ।
स्तम्भः खेदोऽथ रोमाञ्चगद्गदस्वरसम्भ्रमाः ॥
तथा नेत्रविकाशाद्या अनुभावाः प्रकीर्तिताः ।
वितर्काविगसम्भ्रान्तिद्वर्षाद्या व्यभिचारिणः ॥

THE ŚĀNTA RASA (Additional.)

THE *Rasa* the *sthāyi-bhāva* of which is quietude, whose hero is a pious character, which is white like the *kunda* flower,* whose presiding god is Nārāyaṇa, whose *ālambana-bibhāva* is the conviction of the vanity of all earthly things and the recognition of the Deity as the only reality, whose *uddīpana-bibhāva* are visits to holy men and spots, whose *anubhāva* are horripilation, etc., and, finally, whose *vyabhichārī-bhāvas* are *nirveda*, joy, recollection (1), etc., is entitled *Śānta*, etc.

This *Rasa* excludes happiness, misery, anxiety, malice, anger ;—in short, all passion and all desire ;—it is, according to the rhetorical writers, the *Rasa par excellence*.

CONFLICTING RASAS.

Karuna, *Vibhatsa*, *Raudra*, *Vīra* and *Bhayānaka* are hostile to *Ādi* ; *Bhayānaka* and *Śānta*, to *Vīra* ; *Hāsya* and *Ādi*, to *Karunā* ; *Bhayānaka* and *Karuna*, to *Hāsya* ; *Sringāra*, *Vīra*, *Raudra*, *Hāsya* and *Śānta*, to *Bhayānaka* ; *Ādi*, to *Bibhatsa* ; *Hāsya*, *Ādi* and *Bhayānaka*, to *Raudra* ; and lastly, *Vīra*, *Ādi*, *Raudra*, *Hāsya* and *Bhayānaka*, to *Śānta*. (2)

* A kind of jasmine.

(१) शान्तः शमस्थायिभाव उत्तमप्रकृतिर्मतः ।
कुन्देन्दुसुन्दरच्छायः श्रीनारायणदैवतः ॥
अनित्यत्वादिनाशेषवस्तुनिःसारता तु या ।
परमात्मस्वरूपं वा तस्यालम्बनमिष्यते ॥
पुण्याश्रमहरिचित्रतीर्थरम्यवनादयः ।
महापुरुषसङ्गाद्यास्तस्योद्दीपनरूपिणः ॥
रोमाञ्चाद्याश्चानुभावान्तथा सुख्यभिचारिणः ।
निर्व्वेददर्शस्मरणमतिभूतदयादयः ॥

(२) आद्यः करुणवीभत्सरौद्रवीरभयानकैः ।
भयानकेन करुणेनापि हास्यो विरोधभाक् ।
करुणो हास्यश्छङ्गाररसाभ्यामपि तादृशः ।
रौद्रस्तु हास्यश्छङ्गारभयानकरसैरपि ॥
भयानकेन शान्तेन तथा वीररसः स्मृतः ।
श्छङ्गारवीररौद्राख्यहास्यशान्तैर्भयानकः ॥
शान्तस्तु वीरश्छङ्गाररौद्रहास्यभयानकैः ।
श्छङ्गारेण तु वीभत्स इत्याख्याता विरोधिता ॥

VRITTI.

IN *Sringara*, *Háśya* and *Karuná*, the *Kaisiki Vritti*; in *Víra*, *Raudra* and *Adbhuta*, the *Sáttati* and *Bhárati Vrittis*; and in *Bhayánaka*, *Bibhatsa* and *Raudra*, the *Árabhati Vritti*, are respectively employed. (1)

A.

KAISIKÍ VRITTI.

WHEN the actors and actresses—mostly the latter—discourse excellent music and perform dancing, with amorous accompaniments, it is called *Kaisiki Vritti*. (2)

B.

SÁTTATI VRITTI.

THE *Vritti* which is replete with *sattaguna*,* heroism, bounty, kindness and simplicity, which has just a sprinkling of *Ádi Rasa*, which is devoid of grief and which excites joy, is named *Sáttati Vritti*. (3)

C.

ÁRABHATI VRITTI.

THE powerful *Vritti* which contains *máyá*, jugglery, war, anger, imprisonment, killing, etc., goes by the name of *Árabhati*. (4)

* The quality of righteousness.

(१) हास्यशृङ्गारकरुणैर्वृत्तिः स्यात् कैशिकी रसैः ।

सात्त्वती चापि विज्ञेया वीररौद्राद्भुताश्रया ॥

भयानके सवीभत्से रौद्रे चारभटी भवेत् ।

भारती चापि विज्ञेया वीररौद्राद्भुताश्रया ॥

(२) या सत्त्वानेपथ्यविशेषचित्रा

स्त्रीसङ्गुला पुष्कलन्द्यगीता ।

कामोपभोगप्रभवोपचारा

सा कैशिकी चारुविलासयुक्ता ॥

(३) सात्त्वती वज्रला सत्त्वशौर्यत्यागदयार्ज्वैः ।

सहर्षा क्षुद्रशृङ्गारा विशोका साद्भुता तथा ॥

(४) मायेन्द्रजालसंग्रामक्रोधोद्भ्रान्त्यादिचेष्टितैः ।

संयुक्ता वधवन्ध्याद्यैरुद्धतारभटी मता ॥

D.

BHĀRATĪ VRITTI.

THAT which is full of grave speeches, conducted by great men only, and which moreover is mostly carried on in Sanskrit, is entitled the *Bhāratī Vritti*. (1)

THE DIFFERENT LOOKS IN THE DIFFERENT RASAS.

THE look in the *Ādi Rasa* should be ardent, cheerful, chaste, graceful and languishing ; and it should be ardently directed at the beloved object. (2)

In the *Vira Rasa*, the look should be open, grave, fixed, dazzling and contracted. (3)

In the *Karuna Rasa*, the eyes should be half-shut ; the pupils should betoken grief ; and the look should be directed at the tip of the nose. (4)

The *Raudra Rasa* requires restless lids, and the fixed, red, hard, frowning look. (5)

(१) या वाक्प्रधाना नृवरप्रयोज्या
स्त्रीवर्जिता संस्कृतपाठ्ययुक्ता ।
खनामधेयैर्भवैः प्रयुक्ता
तां भारतीं वृत्तिमुदाहरन्ति ॥

(२) आपि वन्ती हि दृश्यं या सविकाशतिनिम्बला ।
सम्बुद्धेयकपल्या सा कान्ता मन्मथवर्द्धिनी ॥

(३) अवचनाविकशिता गम्भीरा समतारका ।
दीप्ता सङ्गुचिताङ्गा च वीरा जनैरुदाहृता ॥
(४) पतिताङ्गुटा सा या शोकमन्थरतारका ।
नासाग्रमेवानुगता कण्ठा दृष्टिरिष्यते ॥
(५) चकितद्विपुटा स्तम्भतारकात्यन्तलोहिता ।
रुद्धा भ्रुकुटिभीमोया रौद्री दृष्टिरुदाहृता ॥

In the *Háśya Rasa*, the pupils should be partly hid and be rolling ; at times the lids should be partially closed. The pupils should now be fixed, and now active. (1)

The lids in the *Bhayánaka Rasa* should sometimes be stretched fully, at others, closed ; the look should at times be restless and be cast around fearfully, as if seeking the way to fly. (2)

In the *Bibhatsa Rasa*, the eyes should be partially shut, and the lids and pupils, restless ; the side-glance and very contracted look go in as adjuncts. (3)

In the *Adbhuta Rasa*, the look should be cheerful and contracted, with starling orbs and full pupils ; the eyes should be half-shut. (4)

THE SUBJECTS OF THE RASAS DETERMINED.

In the *Ádi Rasa*, amorous passages of the hero and heroine ; in the *Víra Rasa*, wars, etc. ; in the *Karuna*, death of husband or son ; in the *Adbhuta*, some extraordinary event ; in the *Háśya*,

(१) किञ्चिदन्तःसमाविष्टविचित्रभ्रान्ततारका ।
आकुञ्चितपुटा मन्दतीव्रतारा यथाक्रमात् ।
विस्मापनेऽभिनेतव्ये हास्यदृष्टिः प्रशस्यते ॥

(२) स्तब्धा धृतपुटाल्यन्तचञ्चलोद्वृत्ततारका ।
इष्टा पलायमाना च भीता दृष्टिर्भयानका ॥

(३) बोभत्सा स्यान्मिलल्लोलपद्मा तरलतारका ।
दृष्टे त्वेका ह्यपाङ्गौ च निकुञ्चितपुटौ श्रिता ॥

(४) प्रसन्ना शुद्धभुक्ताङ्गा वह्निर्गामिसुतारका ।
ईषत्कुञ्चितपद्माग्राह्यतापाङ्गविकाशिनी ॥

ludicrous and comic displays ; in the *Bhayánaka*, actions and things calculated to excite terror ; in the *Bíbhatsa*, disgusting images ; in the *Raudra*, cursing, etc., and lastly in the *Sánta*, endeavours after contentment, are respectively treated of. (1)

THE RĀGAS IN RELATION TO THE RASAS.

IN LOVE.—*Málabasrí*, *madhyamádi*, *pañchama*, *desápáli*, *megha*, *kukubhá*, *málaba*, *śrí*, *hindola*, *saindhabí*, *gujjarí*, *gaundakí*, *torí*, *jayatasrí*, *prathamamañjarí*, *nattá*, *mallára*, *chháýá*, *lalita*, *drávira-gaura*, *sindhurá*, *belábalí*, *gaurí*, *gaura*, *karnátagaura*, *dhannásiká*, *ballarí*, *susthávati* and *huñjiká*.

IN HEROISM.—*Nattá*, *saindhabiká*, *belábalí*, *dhánasrí*, *śrí*, *gaurí*, *gaura*, *megha*, *soma*, *dhannásiká*, *megharañgí*, *torí*, *devakriti*, *sañkará-bharana*, *hindola*, *desákha*, *chháýá*, *lalita*, *bedhagupta*, *dráviragaura*, *sríkanthiká*, *tará*, *málavagaura*, *desápáli*, *málaba*, *nágaddhvani*, *turushka-gaura* and *gaurasárañga*.

IN TENDERNESS.—*Sáverí*, *kámodi*, *rámakelí*, *ásávarí*, *belábalí*, *saindhaví*, *bañgála*, *desí*, *kausikí*, *bhúpáli*, *gándhára* and *jayatasrí*.

IN THE IRASCIBLE.—*Turushkagaura*.

(१) आद्ये रसे विहारादि स्त्रीयुंसो रसभावजं ।
वीरे युद्धादिकं घोरं करुणे पतिपुत्रयोः ॥
वियोगादि तथा ह्यास्ते मानसानन्दकारणं ।
रसेऽद्भुतेऽलौकिकश्च व्यापारादि भयानके ॥

भयोत्पादि विधानञ्च वीभत्से दृणितं तथा ।
अभिशापादिकं रौद्रे शान्ते नित्यसुखास्पदं ।
व्यापारादि विपश्चिद्विर्वर्णनीयं प्रयत्नतः ॥

IN MIRTH.—*Kausiki, kāmōdi, saṅkarā, baṅgāla* and *nattā*.

IN THE TERRIBLE.—*Mallāra*.

IN DISGUST.—*Pulindikā*.

IN THE WONDERFUL.—*Nattā*. (1)

(१) मालवश्रीश्च रागाङ्गपूर्णा सत्रयभूषिता ।
 मूर्च्छनोत्तरमन्द्रा स्याच्छृङ्गाररसमण्डिता ॥
 षड् जग्रहांशकन्यासा पूर्णा सैन्धविका मता ।
 मूर्च्छनोत्तरमन्द्राया कौश्चित् षाड्विका मता ।
 रिहीना तु भवन्नित्यं रसे वीरे प्रयुज्यते ॥
 रागः पञ्चमको ज्ञेयः पहीनः षाड्वी मतः ।
 प्रथमा मूर्च्छना यत्र सत्रयेण विभूषितः ।
 केचित्त्वदन्ति सम्पूर्णं शृङ्गाररसपूरकं ॥
 धैवतत्रयसंयुक्तः शृङ्गाररसदीपकः ।
 सम्पूर्णो मेघरागः स्यादुत्तरायतमूर्च्छनः ॥
 सावेरी धैवतान्ता च गातव्या मन्द्रमध्यमा ।
 ग्रहांशन्यासषड् जा च पहीना करुणे मता ॥
 वाङ्गाल्याः कौशिकी जाता षड् जन्यासग्रहांशका ।
 सकम्पमन्द्रगान्धारी हास्ये च करुणे रसे ॥
 कामोदी करुणे हास्ये निरता बज्रभिर्मता ।
 धैवतांशग्रहन्त्यासा सम्पूर्णा कुकुभा मता ।
 तृतीयमूर्च्छनोत्पन्ना शृङ्गाररसमण्डिता ॥
 धैवतांशग्रहन्त्यासा पूर्णा विलावली मता ।
 पौरवी मूर्च्छना ज्ञेया रसे वीरे प्रयुज्यते ॥
 षड् जग्रहांशकन्यासा पूर्णा रामकिरी मता ।
 मूर्च्छना प्रथमा ज्ञेया करुणे सा प्रयुज्यते ॥
 वीरे रसे व्यञ्जितरोमहर्षा
 शिरोधराबद्धविलासबाहुः ।
 प्रांशुः प्रचण्डा किल चन्द्ररागा
 देशाख्यसञ्चा कथिता मुनीन्द्रैः ॥
 सत्रया हीन-ऋषभा धनाश्रीः षाड्वा मता ।

मूर्च्छना प्रथमा ज्ञेया रसे वीरे प्रयुज्यते ॥
 आशावरी गरित्यक्ता धग्रहांशा च औडवा ।
 न्यासस्तु धैवतो ज्ञेयः करुणा रसनिर्भरा ॥
 षड् जन्यासग्रहांशोऽयं श्रीरागः स्वल्पमध्यमः ।
 सायं गेयो रसे वीरे शृङ्गारे चेति कीर्तितः ॥
 वेधगुप्तस्तथा षड् जमध्यमर्षभिकोद्भवः ।
 रिग्रहांशो मध्यमान्तो रसे वीरे नियुज्यते ॥
 वङ्गालः कौशिकाजजातः षड् जन्यासग्रहांशकः ।
 सकम्पमन्द्रगान्धारी गेयः करुणाहास्ययोः ॥
 षाड् जीजातिसमुत्पन्नः षड् जन्यासग्रहांशकः ।
 नितारः परिबाहुल्यो रसे वीरे नियुज्यते ॥
 मेघच्छायागमे गेयः सोमरागो मतः सतां ॥
 वीरे धांशग्रहन्त्यासः षड् जधैवतिकोद्भवः ।
 गेयो द्राविड़गौड़ोऽयं वीरशृङ्गारयोर्निशि ॥
 गुज्जरी रिग्रहान्ता च जाता पञ्चमषाड्वा ।
 क्वचिन्मान्तापि सद्राचौ गेया शृङ्गारवर्द्धिनी ॥
 मध्यमांशग्रहन्त्यासा तोड़िका शुद्धषाड्वा ।
 ज्ञाता मध्याह्नसमये गेया शृङ्गारवीरयोः ॥
 सैन्धवी पञ्चमाज्जाता ग्रहांशन्यासपञ्चमा ।
 मध्याह्नादूर्ध्वतो गेया शृङ्गारे करुणेऽपि च ॥
 षड् जन्यासग्रहांशेयं वीरे देवकृतिर्मता ।
 पञ्चमांशग्रहन्त्यासा धरितारा गमोत्कटा ।
 शृङ्गारे चोत्सवे गेया प्रातः प्रथममञ्जरी ॥
 नट्टा नट्टवदाख्याता सकम्पा ललितस्वरा ।
 हास्येऽद्भुते च शृङ्गारे गातव्या निशि मङ्गले ॥
 धैवतांशग्रहन्त्यासा समन्द्रा च समसरा ।

DANCING IN RELATION TO THE SENTIMENTS.

IN the *Srīṅāra Rasa*, the *chhurita*; in the *Vīra*, the *laghu-nritya*; in the *Karuna*, the *pebali*; in the *Raudra*, the *laghu* dance;

शृङ्गारे करुणे चैव गेया वेल्लवली बुधैः ॥
 ग्रहांशन्यासषड्जा स्याद् गौडी मालवकौशिकात् ।
 वीरशृङ्गारयोर्गेया सकम्पान्दोलितसरा ॥
 नाटो निशि शुचौ वीरे षड्जांशो गमकोत्कटः ॥
 वीरे निशि निषादांशः शङ्कराभरणः सदा ॥
 निषादांशग्रहन्त्यासो गौडः स्यात् पञ्चमोज्झितः ।
 वीरशृङ्गारयोर्गेयो दिनान्ते विरलर्षभः ।
 एष कर्णाटवङ्गालः शृङ्गारे चैकवंशजः ॥
 वेधगुप्तोद्भवा देशी रिग्रहान्ता धवर्जिता ।
 महाराभ्यन्तरे गेया शान्ते च करुणे रसे ॥
 एषा धव्रासिका त्रेया शुद्धकौशिकमध्यमा ।
 रसे वीरे च शृङ्गारे गातव्या सर्वदा बुधैः ॥
 वराचपाङ्गा वन्दारी सन्यासांशग्रहाङ्किता ।
 शृङ्गाराख्ये रसे गेया हरिनायकसम्भता ॥
 सुस्थावती पद्मीना च शृङ्गारे निशि गीयते ।
 शृङ्गारे दुर्दिने गेया मल्लारी परिकीर्तिता ॥
 गेया यामत्रयादूर्ध्वं शृङ्गारे जङ्घिका बुधैः ॥
 गेया वीरे गरहिता धान्ता श्रीकण्ठिका मता ॥
 मांशग्रहः पद्मीनोऽसौ वीरे मालवगौडकः ॥
 षड्जग्रहा मरहिता काया शृङ्गारवीरयोः ॥
 मध्यमादिर्मग्रहान्तो मध्यमग्रामगोचरः ।
 अयं सायं प्रगातव्यः शृङ्गारे च रिपोज्झितः ॥
 टङ्गान्वयसमुद्भूता देशपाली रिपोज्झिता ।
 रसे वीरे च शृङ्गारे गेया सायमियं बुधैः ॥
 टङ्गान्वयसमुत्पन्नो मालवोऽपि रिपोज्झितः ।
 वीरशृङ्गारयोर्गेयो दिनान्ते निशि वा बुधैः ॥

षड्जन्यासग्राह्यांशोऽयं हिन्दोलो रिपवर्जितः ।
 अधैवत्यार्षभाज्जातो वीरशृङ्गारयोः सदा ॥
 टङ्गान्वयभवो नागध्वनी रिपरिवर्जितः ।
 षड्जन्यासग्रहांशोऽयं गेयो वीरे रसे दिवा ॥
 एषा षड्जग्रहन्त्यासा गौडकी परिकीर्तिता ।
 रिधहीना दिनादौ तु गातव्याद्यरसे बुधैः ॥
 टङ्गान्वयसमुद्भूता ललिता ललितसरा ।
 शृङ्गारवीरयोर्गेया निशान्ते च दिनादिके ॥
 वीरे च रौद्रे च तुरुष्कगौडः ॥
 गान्धारको मध्यमजश्च मान्तः
 सपोज्झितः स्यात् करुणे सदैव ॥
 गपोज्झिता षड्जभवा सदा स्यात्
 पुलिन्दिकाभीष्टरसेषु धान्ता ॥
 धपोज्झिता षड्जभवा च गेया
 दिवा च वीरे किल मेघरङ्गी ॥
 गान्धारांशग्रहन्त्यासा वीरशान्तिरसाश्रिता ।
 सम्पूर्णा गौडसारङ्गी गेया मध्याह्नतः परं ॥
 निषादांशग्रहन्त्यासा सम्पूर्णा शङ्कराभिधा ।
 निशीयाच्च परं गेया रसे ह्यास्ये प्रयुज्यते ॥
 जयतश्रीश्च सम्पूर्णा ग्रहांशन्यासपञ्चमा ।
 तमस्त्रिन्यां प्रगातव्या शृङ्गारे करुणे रसे ॥
 मध्यमांशग्रहन्त्यासो भूपतिः करुणे दिवा ॥
 तारा गेया दिवारात्रौ युद्धे न्यंशमवर्जिता ॥
 धैवतांशग्रहन्त्यासो मल्लारः सपवर्जितः ॥
 सदा षड्जसवर्षी च गमन्त्रस्तारसप्तमः ॥

in the *Adbhuta*, the *bahurupa* ; in the *Háśya*, the *vikata*-dancing ; in the *Bhayánaka*, the *mattábali* ; and in the *Bibhatsa*, the *jakkari* dance, should be employed. (1)

OF THE DIFFERENT KINDS OF SONG IN RELATION TO THE DIFFERENT RASAS.

IN the *Sringára Rasa*, the *amritabandhaka* ; in the *Víra*, the *láhari* ; in the *Karuna*, the *kambuka* ; in the *Raudra*, the *vinodaka* ; in the *Háśya*, the *chhutila* ; in the *Bhayánaka*, the *dhrubapada* ; in the *Bibhatsa*, the *sudhasila* ; and in the *Adbhuta*, the *triputa*, songs are employed. (2)

THE DROP-SCENE IN RELATION TO THE RASAS.

THE scene which hangs before the audience before the commencement of the play, or which drops in the intervals between the scenes, is called *Yabaniká*. It should be painted on a piece of finely thin yet holeless cloth. As in every act and its sub-divisions, scenes are changed, so the drop-scene should also change. In classic times two comely girls appeared and removed the two wings of every scene. In the *Ádi Rasa*, the white ; in the *Víra*, the yellow ;

(१) षट्कारे कुरितं ज्ञेयं रसे वीरे लघु स्फुटं ।
पेवलि करणे रौद्रे लघु नृत्यं तथाद्भुते ॥
वज्ररूपं रसे हास्ये विकटञ्च भयानके ।
विचैर्मत्तावली नाम वीभत्से जक्कुरि ध्रुवं ॥

(२) त्रिपुटाख्योऽद्भुते ज्ञेयः कम्बुकः करुणे मतः ।
लाहृद्याख्यो रसे वीरे रसे रौद्रे विनोदकः ॥
भयानके ध्रुवपदो हास्ये कुटिल एव च ।
वीभत्साख्ये शुद्धशील आदावमतवन्धकः ।
प्रवन्धाः कथिता एते विचैरष्टरसाश्रयाः ॥

in the *Karunā*, the smoke-colored ; in the *Hāsya*, the party-colored ; in the *Bhayānaka*, the blue ; in the *Bibhatsa*, the smoke-colored ; in the *Adbhuta*, the black ; in the *Raudra*, the red, drop-scene should be used. According to some, the red color is of universal use. (1)

[In order to show the very 'form and pressure' of the *Rasas*, and to impress them strongly on the reader's imagination, I have given the *tableaux vivants* and specimens of the *Rasas*. A short account of the Aryan Stage has been introduced, as a matter of necessity, by reason of the *tableaux vivants*.]

THE STAGE.

ACCORDING to *Kohala* and other authorities, the foundations of the stage should be laid with an invocation of the gods, and other auspicious rites. After fasting three days, the Director should plant the pillar of the stage at an auspicious moment of an auspicious day, under happy astral influence. The pillar should be composed of gold, or *catechu*, *kántāla*, or red sandal wood ; its top should be hollow, but its bottom comparatively thick and smooth. " Oh ! Pillar, as the mountains, Himalaya, Sumeru and Mahendra are fast and immovably fixed on the ground, be thou even like them."

(१) कार्य्या यवनिका तत्र नीरन्वा सूक्ष्मवाससा ।
धार्या सुरूपनारीभ्यां तत्तत् पात्र प्रवेशन ॥
शुभ्रवर्णा च शृङ्गारे पीता वीरे प्रशस्यते ।
धूमवर्णा च करुणे कर्त्तव्या कोपनादृते ॥

हास्ये विचित्रा कर्त्तव्या नीलवर्णा भयानके ।
वीभत्सके धूमला स्याद्रौद्रे रक्ता प्रशस्यते ॥
अद्भुते कृष्णवर्णा स्यादेत्पाचीनसम्मतं ।
अरुणापि च सर्वत्र कार्य्या यवनिका बुधैः ॥

This is the invocation with which the well-selected Pillar should be established. The pit should take in one-half of it; and the open spaces should then be carefully filled up with sand. The dimensions of the Stage should vary with the character of the representations intended to be performed on it. Dámodara says, that it should measure thirty feet, be handsomely constructed and fitted up. The pillar should not be planted in the centre. The platform of the Stage should be made of wood; and windows should be placed all round it. The top should be adorned with wooden figures, cupolas, flags of various colors, gates and garlands of flowers; and the bottom should be white-washed. The platform should not be slippery, lest the feet of the actors slip. On the west of the Stage and occupying one-third of the whole space, there should be the Green-room. (1)

(१) कोहलाद्युक्तमार्गेण शालानिर्माणमाचरेत् ।
 तस्माच्चोद्धृत्य वाङ्मयभीत्या किञ्चिन्मयोच्यते ॥
 भूशुद्धिर्वालिक्कर्मादि कृत्वा भित्तिं प्रयोजयेत् ।
 भित्तिव्यापारे निर्वृत्ते स्तम्भानां स्थापनं भवेत् ॥
 शुभे दिने सानुकूलं स्थिरनक्षत्रलग्नयोः ।
 स्तम्भानां स्थापनं कुर्यात् चिराच्चोषोषितो गुरुः ॥
 स्तम्भाः स्युः खादिराः खार्णाः पानसा राक्तचन्दनाः ।
 अग्रे यथोक्तशुधिराः स्थूलाग्रास्तातिपिच्छिलाः ॥
 यथाचलो गुरुर्महर्हिमवांश्च यथाचलः ।
 यथा गिरिमहेन्द्रश्च तथा त्वमचलो भव ॥
 एवं मन्त्रं समुच्चार्य स्थापयेत् स्तम्भमव्रणं ।
 दृश्यते यावदेतेषां तदहं निखनेदभुवि ॥

तेषां मूलानि यत्नेन सिकताभिः प्रपूरयेत् ।
 विदध्याद्दीर्घविस्तारौ तत्र नाद्यानुरूपतः ॥
 हस्तविंशतिविस्तारा रङ्गभूमिर्मनोहरा ॥
 शालामध्ये न कर्तव्यं स्तम्भसंस्थापनं वधैः ।
 कुर्यादुपरिभागान्तु दारुवृद्धिभिरावृतं ॥
 गवाक्षैर्विविधैश्चित्रैः शालभञ्जिभिरन्वितं ।
 कलसैश्च पताकाभिर्विशालैस्तोरणैरपि ॥
 ऊर्ध्वभागो युतः कार्यः पुष्पमाल्यै वलङ्कृतैः ।
 अधोभागः कुट्टिमः स्यात् सुधाभिः परिलपितः ॥
 नातिस्तूत्रं स्थलं कुर्यात् पादः स्वल्पाति चेत्तथा ।
 धाम्नस्तृतीयभागेन नेपथ्यं पश्चिमादिशि ।
 कारयेदत्र पात्राणां वेद्याणां स्थापनादिकं ॥

THE ASSEMBLY.

THE eastern division of the theatre should be reserved for the prince and the insignia of royalty. He should be a good judge of music and dancing, and be open-handed. He is also expected to be a sound critic and to be well versed in the distinctions between the *Mārga* and the *Desi*. He should be of a cheerful temperament, should receive an æsthetic culture and be well versed in *Kalā* and *Nāṭya*. The Brāhmins should sit in the front, the courtiers and little children on the south, on the north the heralds and connoisseurs, while the royal the body-guards should remain outside. The theatre should be closed against the untidy, heretics, strange armed people, the immoral, the sick, the inappreciating and the reprobate. The presiding men should be capable of being umpires, and be remarkable for carefulness, gravity, justice, modesty, taste, cheerfulness and a sound knowledge of music and dancing. (1)

(१) शालायाः पर्व्वभागे तु कुर्यान्नृपतिमण्डलं ।
सर्व्वोपकरणैर्युक्तो रिशेत्तत्र महीपतिः ॥
तूय्यत्रयविशेषज्ञः पारितोषिकदानदः ।
हीनाधिकविवेकज्ञो देशीमार्गविभागवित् ।
दृष्टश्च रसभावज्ञः कलानाद्यविशारदः ॥
पुरोभूयाश्च विप्राः सुर्मण्डपस्य च दक्षिणे ।
अमात्यवालपुत्राश्च उत्तरां भित्तिमाश्रिताः ।
वन्दिनस्तावकाश्चैव कलानाद्यविदोऽपि ये ॥
नाद्यधाम्नो वह्निर्योधमुखास्तिष्ठन्ति शस्त्रिणः ।

राज्ञोऽङ्गरक्षा तैः कार्य्या यावन्नाटकदर्शनं ॥
तत्रोत्सार्याः प्रयत्नेन अविज्ञाताश्च शस्त्रिणः ।
तथा भूच्छाः पामराश्च तथा पाषण्डधर्मिणः ॥
राजाज्ञया सर्व्व एवोपविष्टाः स्युः सभासदः ।
अन्यथा पीडिताज्ञानां वासाद्बोधो न जायते ।
मध्यस्थाः सावधनाश्चिरासिनो न्यायवादिनः ।
अगर्व्वी रसभावज्ञास्तैर्य्यचितयकोविदः ॥
पुटिता लुटिताभिज्ञा आसवादिनिषेधकाः ।
सानन्दा रसभावज्ञास्तावन्तः स्युः सभासदः ॥

I.

ŚRINGĀRA RASA.

RĀSĀ-LĪLĀ.

THE *Gopinis* (milk-maids) of *Brindābana*, charmed by the beauty and grace of Krishna and fascinated by the soft strains of his magic pipe, ardently desired to be his wives. With that view they celebrated the *Kātyāyanī-vrata* and prayed to the goddess to fulfil their desire. The goddess granted their request; in consequence of which Krishna took kindly to the fair ones, and promising to make love with them at one and the same time, assumed countless shapes for the purpose, and commenced upon the affair in right earnest. This is called the *Rāsa-līlā*.

आदिरसः ।

(गीतम् ।)

सुविमलजलयमुनातटसङ्गततरुगणपरिष्टकुञ्जवने ।
 कोकिलकाकलिनित्यप्रपूरितसन्ततसुरभिसुपुष्पगणे ॥
 वियति सुधाकरमखिलकलान्वितममलकिरणकृतशुभ्रदिशं ।
 विपिनकुसुमचयमाल्यसुशोभितहरिरवलोक्य मनोजवशं ॥
 हृदयमवेक्ष्य स विहरति पर्वणि कुचभरनतशतगोपवधूः ।
 अभिगत इह निशि काङ्क्षितरासजसुख इतसुन्दरवक्त्रविधूः ॥
 कुहकनिराकृतसकलसुरासुरमनुजनिकरनिजनेत्रपथः ।
 सततममलरुचिहास्यविराजितवदनविनिर्गतरागकथः ॥ १ ॥

Adi Rasa,
OR
The Sentiment of Love.

TRANSLATION OF THE SONG.

Harmed by the balmy breath of love at sight of the full moon, and bearing about his neck a sweet garland of wild flowers, how sweetly Krishna laughs and sports on the green banks of the clear Yamuna, in the moon-lit grove breathing fragrance around and redolent of the natural music of the coel, with the countless fair milkmaids of Brindavana bending with the weight of their busts. Krishna has made a magic pavilion, in order to screen his merry-making from the gaze of the immortals, who have thronged the air, desirous of witnessing the 'mirth and fun.'

ललितरागरतिलील (१) तालाभ्यां ।

आस्थायी ।

(चैट)

सा चैट म म म म म म म म म म म म म म ग
 सु वि म ल ज ल य सु ना त ट स झ त त र
 चैट चैट सा नि सा चैट ग प म म प ग म ग चैट सा
 ग ण प रि ट त कु ० अ व ० ० ने ० ० ० ।
 प ध सां सां सां सां सां सां सां चैट चैट सां नि सां नि ध प
 को ० कि ल का क लि नि ल्य प्र पू ० ० रि त ०
 ध चैट सां सां नि ध प प म ग प म म म ग चैट सा
 स ० न्त त सु र भि सु पु ० ० ष्य ग णे ० ० ० ।

अन्तरा ।

म ध सां सां सां सां सां सां सां चैट चैट चैट सां गं चैट सां नि ध
 वि य ति सु धा क र म खि ल क ला ० न्वि त ० ०
 प ध सां सां नि नि ध प प ध सां सां सां प ध
 म म ल कि र ण क्त त शु ० भु दि शं वि पि
 सां सां सां सां सां सां सां चैट चैट सां गं चैट सां नि ध प
 न कु सु म च य मा ल्य सु शो ० भि त ० ० ०
 प ध चैट सां नि ध प म ग प म म ग चैट सा
 ह रि र व लो ० ष्य म नो ० ज व शं ० ० ।

(१) * * * * रतिलीले लघू गुरु ।

सञ्चारी ।

सां सां सां सां नि ध प म ग प म म ग ग चै
 हृ द य म वे ० व्य स वि ह र ति प र्ब णि
 सा चै म म म म ग चै सा चै म म म ध ध
 कु च भ र न त श त गो ० प व धूः अ भि
 ध ध प प प म ग प म म ग ग चै सा चै
 ग त इ ह नि शि का ड् चि त रा स ज सु ख
 म म ग ग चै सा ग चै चै सा
 इ त सु न्द र व ० त्र वि धूः ।

आभोगः ।

म ध सां सां सां सां सां सां चै चै चै सां गं चै सां नि ध
 कु ह क नि रा क्त त स क ल सु रा ० सु र ० ०
 प ध सां सां नि नि ध प प ध सां सां प ध सां सां
 म नु ज नि क र नि ज ने च प थः स त त म
 सां सां सां सां सां चै गं चै सां नि ध प प ध चै सां
 म ल रु चि हा ० स्य वि रा ० जि त ब द न वि
 नि ध प म ग प म म ग चै सां
 नि ० गं त रा ० ग क थः ० ० ।

LALITA.

TALA—RATILILA.

First Strain.



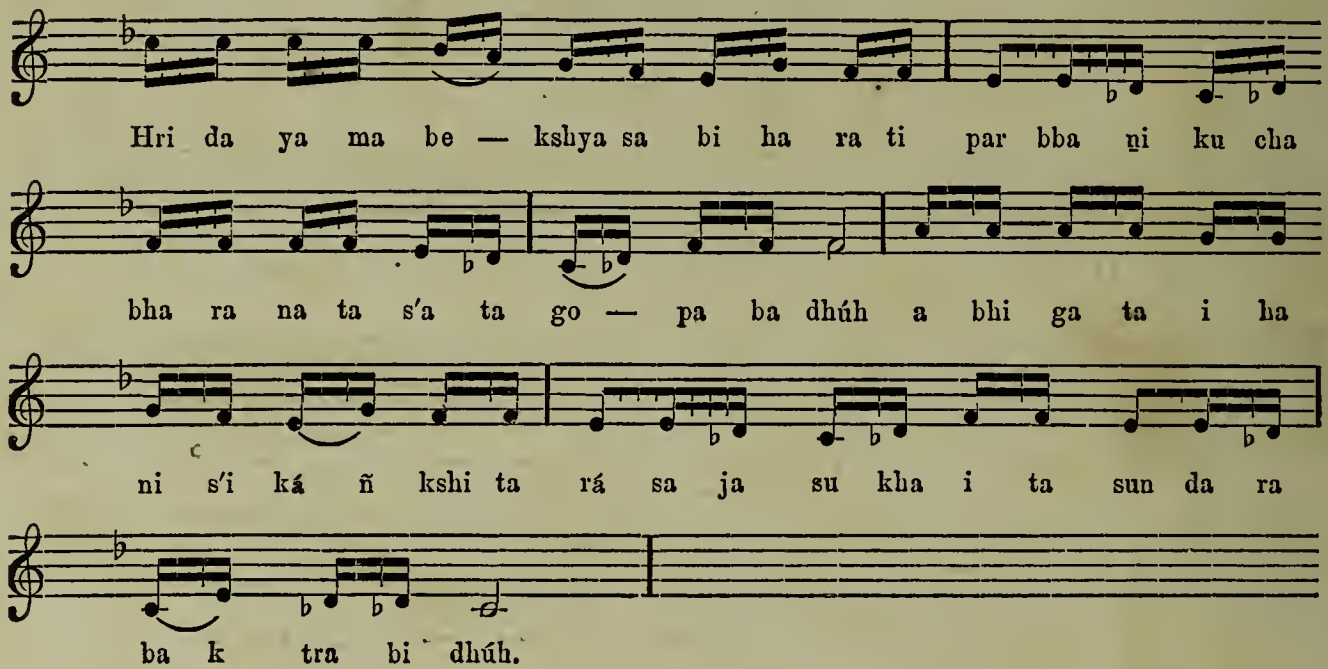
Su bi ma la ja la ya mu ná ta ta sañ ga ta ta ru
ga na pa ri bri ta ku ñ ja ba — — ne — — ko —
ki la ká ka li ni tya pra pú — — ri ta — sa n
ta ta su ra bhi su pu — sh pa ga ne — —

Second Strain.



Bi ya ti su dhá ka ra ma khi la ka lá — nvi ta — —
ma ma la ki ra na kri ta s'u — bhra di s'añ bi pi na ku
s'u ma cha ya má lya su s'o — bhi ta — — ha ri
ra ba lo — kya ma no — ja ba s'a — ñ.

Third Strain.



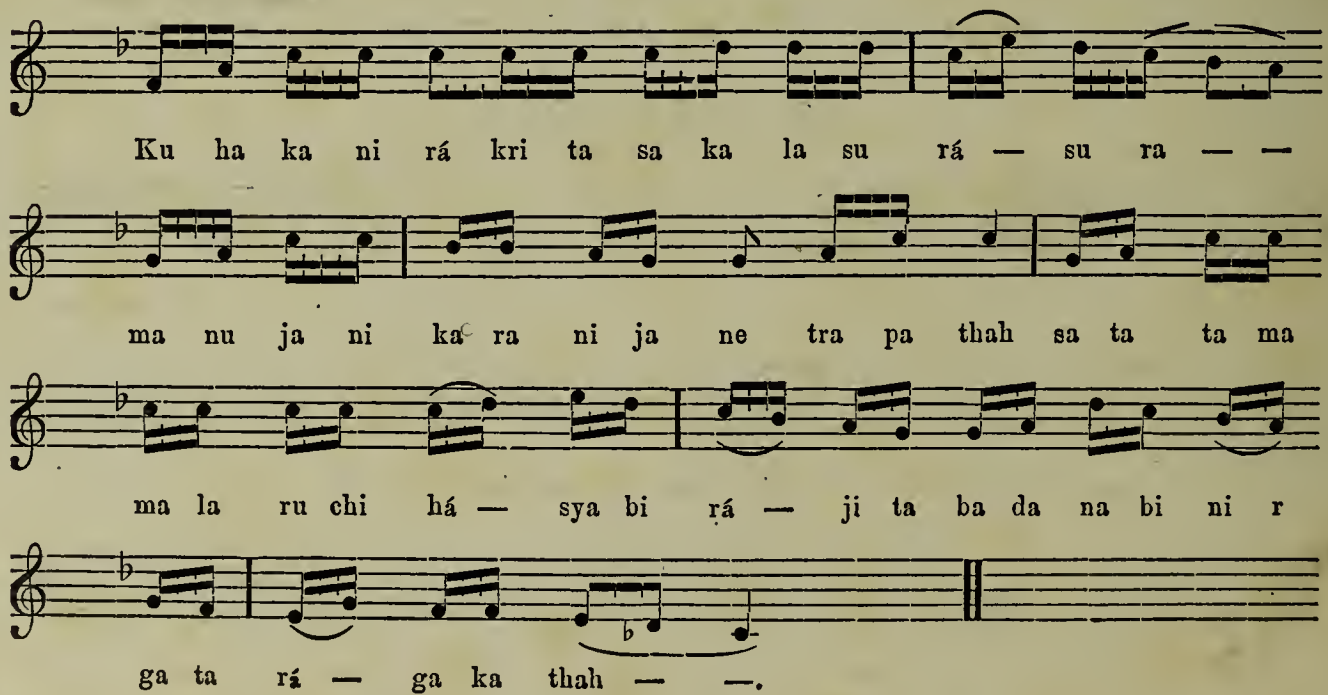
Hri da ya ma be — kshya sa bi ha ra ti par bba ni ku cha

bha ra na ta s'a ta go — pa ba dhúh a bhi ga ta i ha

ni s'i ká ñ kshi ta rá sa ja su kha i ta sun da ra

ba k tra bi dhúh.

Fourth Strain.



Ku ha ka ni rá kri ta sa ka la su rá — su ra — —

ma nu ja ni ka ra ni ja ne tra pa thah sa ta ta ma

ma la ru chi há — sya bi rá — ji ta ba da na bi ni r

ga ta rá — ga ka thah — —.

THE EIGHT PRINCIPAL RASAS OF THE HINDUS

ŚRĪŅĀRA.

RĀS-LILĀ



Lith and Printed by Kristohury Das.

DESIGNED & LITHOGRAPHED FOR D^R S. M. TAGORE

RÁSA-LÍLÁ.

SCENE.— A Grove in *Brindában*.*Enter some Gopinis.***1st Gop.* Where, girl, where's our charmer?*2nd Gop.* God knows ! I sought him as far as the *Kadam* tree ;
but in vain.*3rd Gop.* Where can he have gone then ? I search'd for him
thro' wood and grove, hill and valley, by river and fountain ; but
where is he?*1st Gop.* Well, maiden, didn't you anywhere mark his foot-
prints?*3rd Gop.* Yes, once only ; 'twas in the wood. No doubt the foot-
marks were his ; for I knew his sacred marks. But as I passed
on, they were no longer seen. But, girl, tell me why some
delicate foot-prints, possibly of a woman, were at times seen along
with his.*1st Gop.* They might be his sweet-heart's, dear. Methinks he
every now and then carried her on his shoulders, when her feeble
limbs were weary with walking.*3rd Gop.* Likely.*4th Gop.* It appears the gallant means to disappoint us, then.* Milk-maids of *Brindában*.

5th Gop. How so? If he does, who told him to lure these simple hearts by his sweet pipe? I've come here, scorning the fear of my guardian.

6th Gop. 'Tis sad; I've stolen out, hood-winking my husband.

7th Gop. And I, leaving my babe, who is now crying for suck.

8th Gop. Where will the sly rake go? Could I but once get hold of him, I would confine him in my bosom by clasping him in these longing arms.

Enter Krishna laughing.

Gopinis (*Joyfully.*) Here, here comes the brazen-face! (*With hasty steps they catch hold of him, casting side-glances with various amorous tricks.*)

1st Gop. Where have you been so long? Eh? Don't you know it is for you that we have come into this wood, leaving our home and everything dear?

2nd Gop. Charming creature! Stand you still a moment, while I stamp your lov'd image on my soul. (*Stands in his way.*)

3rd Gop. Lord! I am so fatigued with the long walk! Dear, I will now refresh myself a little. (*Throws her arms round him.*)

4th Gop. Charmer, my youth is the queen of this bosom; you are its liege subject. Do you now render tribute to it. If you delay, it will exact its due by these arms. (*Takes hold of his hand.*)

5th Gop. I am athirst with the long walk, honey. Pray, quench my rising thirst with the nectar of your lips. (*Attempts to kiss.*)

[Curtain.]

II.

VÍRA RASA.

BHIMA DRINKING DUHSÁSANA'S BLOOD.

ACTUATED by envy at Yudhisthira's power and renown, Duryodhona intrigued with his uncle Sakuni to lure the former into a play at dice with him, thereby hoping to deprive the former of his kingdom and power. Blinded by the intoxication of gambling Yudhisthira pledged his all, and lastly his own self, his four brothers and their wife, Draupadí. When Duhsásana dragged the forfeited Draupadí by the hair to the court and called her a 'slave,' Bhima vowed that one day he should drink the miscreant's life-blood. This is the subject of the *Víra Rasa*.

वीररसः ।

—o—o—o—

(गीतम् ।)

कुरुसुत विक्रममयि कुरु कार्यं । पवनसुतस्त्रिह हन्ति तवायं ॥
पालयति च गुर्यौवनमद्य । संसदि गुरुतरनिजगिरमद्य ॥
तव खलु नश्यति वर्जितसदृशं । द्रुपदसुताम्बरकचधरकलुषं ॥
इदमतिकुपितो वदति स जातं । दुःशासनहृदि पिवति च रक्तं ॥

Vīra Rāsa,

OR

The Sentiment of Heroism.

TRANSLATION OF THE SONG.

“ O Hancava, art thou blinded by the pride of youth ?

Villain ! mark how Bhīma here makes good his rare vow, by slaying thy accursed self ! Sure this day thou shalt pay dear for having impiously dragged Draupadī by the hair and stripped her nude in the midst of the full assembly.” Thereupon Bhīma, in a transport of rage, stabbed Duhśāsana in the breast, and drank his life-blood.

वेलावलीरागवीरविक्रम*तालाभ्यां ।

आस्थायी ।

चट चट गं चट सा नि नि ध ध सा सा चट सा सा चट

कु रु सु त वि क्र म म यि कु रु का यं । प व

गं गं गं प प ग चट गं मं ग चट गं चट सा

न सु त स्वि ह ह ० न्ति त वा ० ० यं ० ।

अन्तरा ।

ग पं धं सां सां सां सां सां नि चट सां सां सां सां नि सां

पा ल य ति च गु रु यौ ० व न म द्य सं ० ०

धं पं प प ग ग ग चट गं मं ग चट गं चट सा

स दि गु रु त र नि ज गि र म ० ० द्य ० ।

सञ्चारी ।

ग ग पं पं प प प ध नि धं सां सां ध ध प ध ध

त व ख लु न श्य ति व ० ० र्जि त स ह शं द्रु प

पं पं प मं प ग ग ग चट गं मं ग चट सा

द सु ता ० ० स्वर क च ध र क लु षं ।

आभोगः ।

ग ग पं धं सां सां सां सां नि चट सां सां सां सां नि सां

इ द म ति कु पि तो व द ति स जा तं दुः ० ०

सां ध प प प ग चट गं मं ग चट गं चट सा

शा स न हृ दि पि व ति च र ० ० कं ० ।

* लघुद्रुतद्वयान्ते गुरुः स्याद्वीरविक्रमे ।

BELÁBALÍ.

TÁLA—VIRAVIKRAMA.

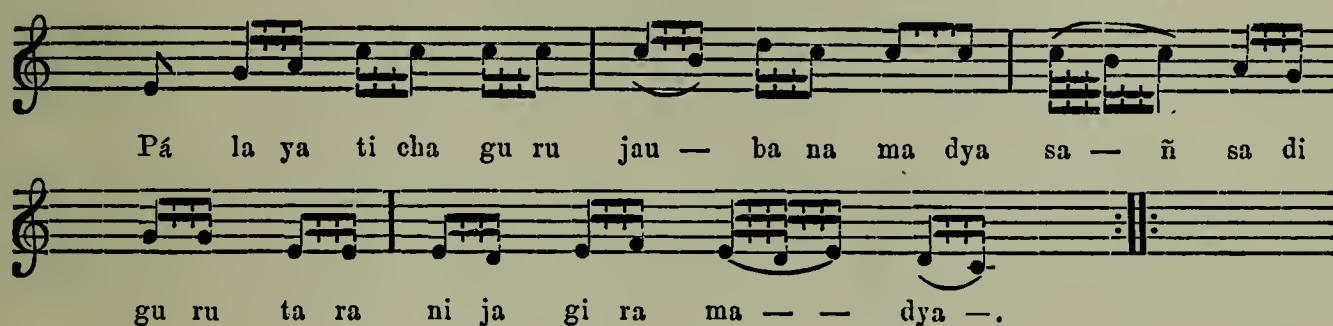
First Strain.



Ku ru su ta bi kra ma ma yi ku ru ká yañ pa ba na su ta

stvi ha ha n ti ta bá — — ya ñ.

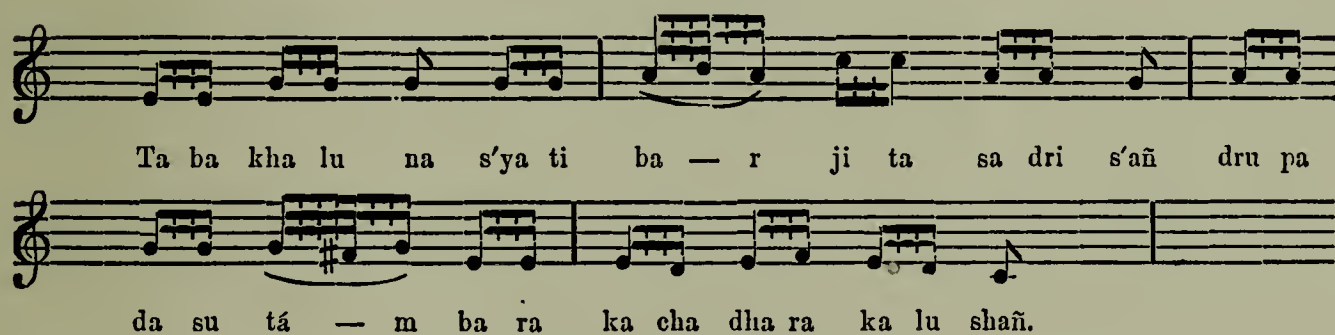
Second Strain.



Pá la ya ti cha gu ru jau — ba na ma dya sa — ñ sa di

gu ru ta ra ni ja gi ra ma — — dya —.

Third Strain.



Ta ba kha lu na s'ya ti ba — r ji ta sa dri s'añ dru pa

da su tá — m ba ra ka cha dha ra ka lu shañ.

Fourth Strain.



I da ma ti ku pi to ba da ti sa já tañ duh — — s'á

sa na hri di pi ba ti cha ra — k ta ñ.

THE EIGHT PRINCIPAL RASAS OF THE HINDUS.

VÍRA.

VIMA STABBING DUHŚÁSAÑA



Lith and Print by Kritchury Das.

DESIGNED & LITHOGRAPHED FOR DR. S. M. TAGORE

BHIMA DRINKING DUHSÁSANA'S BLOOD.

SCENE.—The Field of *Kurukhsetra*.*Enter Bhima and Duhsāsan fighting.*

Bhim. Villain! Was it not thou that dragged'st Draupadi by her hair and stripped'st her nude before the full assembly? Ah! Now's the time to send thee to hell. I've found thee out after a long search. Knave! Thou art doomed.

Duh. Dog, I defy thee. (*Shoots an arrow at Bhima, who falls down senseless.*)

Bhim. (*Soon recovers from his faint, and with a terrible shout, strikes his mace at the head of Duhsāsan, who struggles under the deadly blow.*) Wretch! Hell-hound! Now pay dearly for thy impious deed. (*In a loud voice.*) O ye Kaurava warriors! Where are ye now? Come and witness Duhsāsan's plight. Low lies his head! If ye dare, come forward to his rescue. See, how I fulfill my vow. (*Planting his knee on Duhsāsan's breast and plunging his dagger deep into his vitals, drinks his life-blood and dances.*) Ha! This is sweeter than my mother's milk!

[Curtain.]

III.

KARUNA RASA.

THE EXILE OF SÍTÁ.

RÁMA-CHANDRA in compliance with the injunctions of his father, who had made a promise to his step-mother to oblige her at any cost, went to the wilderness. His affectionate brother, Lakshmana, and his beloved wife, Sítá, accompanied Ráma,—the former actuated by fraternal affection, the latter by conjugal love. While they were residing in the *Pañchabati* forest, in came Rávana, lord of *Lañká*, and ravished away Sítá. Ráma after a world of pains defeated and slew the ravisher with all the male members of his family ; and after Sítá had passed through the fiery ordeal to prove her chastity, she was accepted of her husband. There lived then a washerman in *Ayodhyá*, who rebuked his wife in the following terms, for her having kept away one night : “What ! Do you take me for Ráma-chandra that I shall take you back ? Sítá lived for a whole year with Rávana, yet the king has taken her back. Not so I.” The man divorced his wife. Having come to hear it, and thinking the action of the washerman as a mark of general dissatisfaction with his own conduct, on account of Sítá, Ráma directed Lakshmana to take her to the forest for exile, on some pretext. Lakshmana as a younger brother did as he was directed. The object of Ráma in exiling his beloved wife was to please his subjects.

करुणारसः ।

(गीतम् ।)

आर्य्यतनय हृदि तव किमिदं स्थितमहह कदापि न जाने ।
 क्वचिदिह जगति न खलु भवदप्रियमहमकरवमिति जाने ॥
 एकश इह मम तपनकुलोज्ज्वल निकटीभव गुणसिन्धो ।
 दर्शय निजमुखमोषधिपतिरुचिमार्त्तिसमाकुलवन्धो ॥
 वीक्ष्य तवास्यविधुं ललितं म्रिय एषा चिरमतिकष्टा ।
 दाशरथेर्दयिता रुदती खलु नम्रमुखाशुभदिष्टा ॥
 इत्थं विलपति देवरलक्ष्मणभाषितमतिशयघोरं ।
 श्रुत्वा चिरदिननिजवननिवसतिरूपमधैर्य्यप्रकारं ॥

Raguna Rasa,
OR
The Sentiment of Tenderness.

TRANSLATION OF THE SONG.

Hearing from the lips of Lakshmana the terrible tidings of her life-long exile, Sita, daughter of Janaka, hung down her head and broke out into the following lamentation :—

“Husband! That it should come to this! Alas! I did not dream of such an event. I never gave you cause, why then do I suffer thus? But, O best of men, O pride of the solar line, O friend of the wretched, do you appear once before me. I shall just bless these eyes with your dear face, and then bid you farewell for ever.”

रामकिरोरागप्रत्यङ्ग*तालाभ्यां ।

आस्थायी ।

(ञै धै)

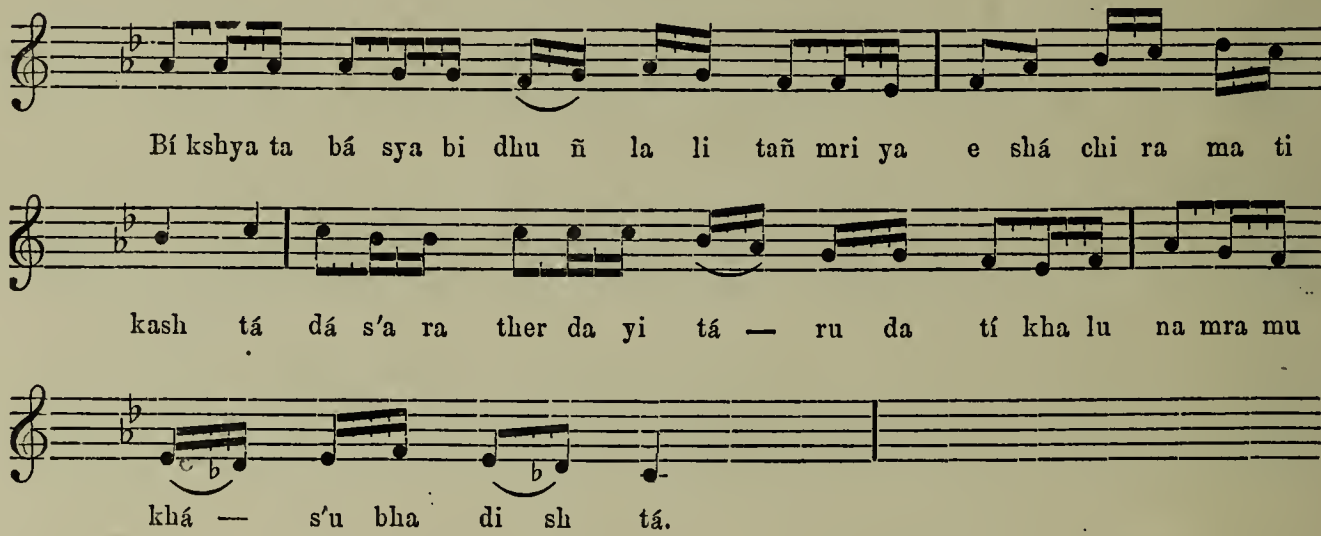
धै धै धै धै प प प म प धै प म ग ग ञै ञै
 आ र्या त न य हृ दि त व कि मि दं स्थि त म ह
 ञै ग ग प म ग ञै सा नि सा म ग म प धै
 ह क दा पि न जा ० ने क चि दि ० ह ज ग
 नि सा नि ञै सां सां नि धै प प नि ञै सां सां नि धै
 ति न स्व लु भ व द ० प्रि य म ह म क र ०
 धै नि सां नि सां ञै सां नि सां नि धै प म ग म
 व मि ति जा ० ० ० ० ० ० ने ० ० ० ० ।

अन्तरा ।

म धै धै नि नि सां सां ञै ञै ञै सां नि सां सां सां सां
 ए क श हृ म म त प न कु लो ज्ज्व ल नि क
 गं ञै ञै सां सां नि सां धै धै धै नि नि सां सां नि ञै
 टी भ व गु ण सि न्धो द र्श य नि ज सु ख मो ०
 सां सां नि धै धै प नि ञै सां सां नि धै नि सां
 ष धि य ति रु चि मा ० र्ति स मा ० कु ल
 नि सां ञै सां नि सां नि धै प म ग म
 व ० ० ० ० ० ० न्धो ० ० ० ० ।

* प्रत्यङ्गे मगणो लौ द्वौ ।

Third Strain.

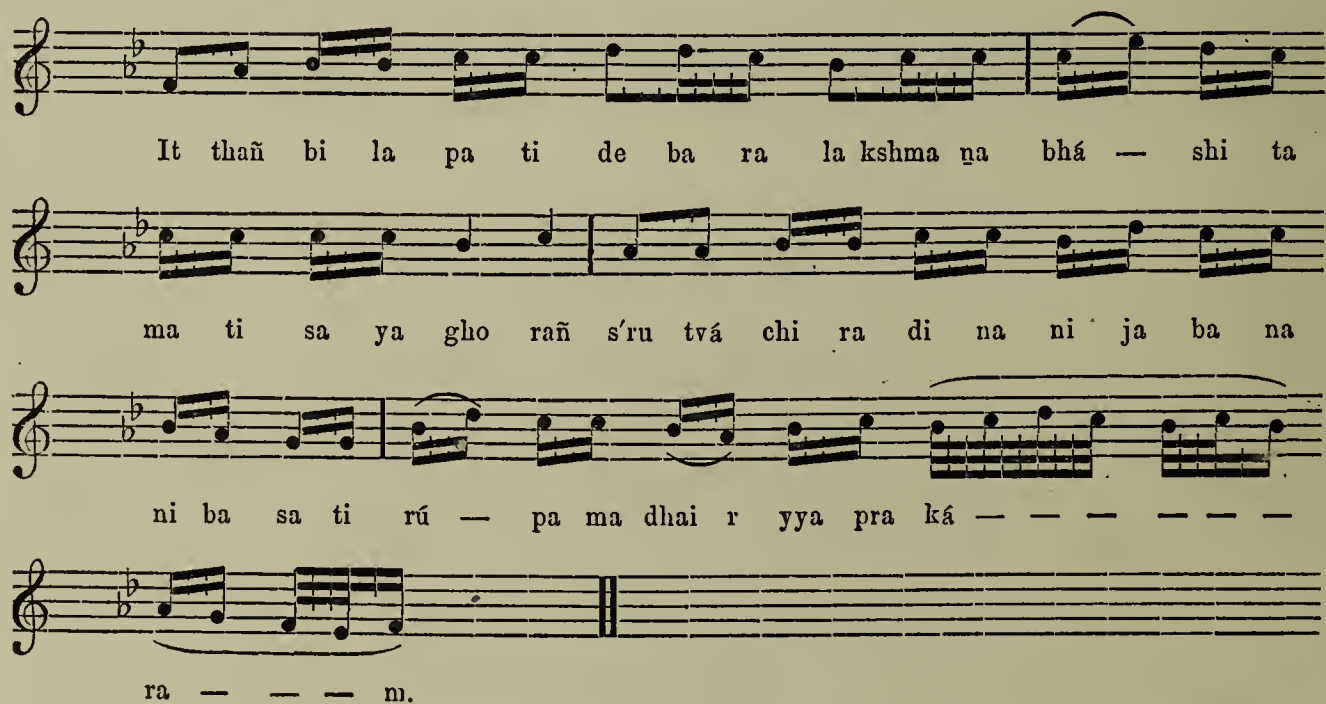


Bí kshya ta bá sya bi dhu ñ la li tañ mri ya e shá chi ra ma ti

kash tá dá s'a ra ther da yi tá — ru da tí kha lu na mra mu

khá — s'u bha di sh tá.

Fourth Strain.



It thañ bi la pa ti de ba ra la kshma na bhá — shi ta

ma ti sa ya gho rañ s'ru tvá chi ra di na ni ja ba na

ni ba sa ti rú — pa ma dhai r yya pra ká — — — —

ra — — — m.

THE EIGHT PRINCIPAL RASAS OF THE HINDUS.

KARUNA.

EXILE OF SITA.



Lith and Print by Kristohury Doss

AKSHMANA

DESIGNED & LITHOGRAPHED FOR D. S. M. TAGORE

THE EXILE OF SÍTÁ.

SCENE.—The Hermitage of Bálmiki.

Sítá discovered seated, Lakshmañ standing beside her.

Sit. Dear Lakshmañ, how is it that such a tranquil scene fails to delight me? A sudden uneasiness troubles my mind. I feel a dead weight upon my heart. Why so, dear? Again, my right eye shakes. What means this omen? Does it bode any evil? I don't know how it fares with my dear lord. O! I have acted foolishly in leaving his sweet side. My mind misgives me. (*With tears in her eyes.*) Dear, my heart forebodes these eyes shall never see his lov'd face more.

Lak. (*Looks down and sighs.*)

Sit. Why are you so sad? Has any evil befallen us? Why don't you speak? Eh?

Lak. What shall I say, lady? O curst Fate! Did'st thou mean I should execute such a cruel behest? (*Strikes his head.*)

Sit. Lakshmañ, pray, what ails you? Tell me, dear, what's the news of my lord? Fares he well? (*Takes hold of Lakshmañ's hand.*) Out, I pray. Your gloomy look alarms me.

Lak. (*Aside.*) How shall I tell her such cruel tidings? Can't help. (*Aloud.*) Gentle lady, they doubt your virtue on account of your long abode with the wicked demon. At this, His Majesty——(*Pauses*).

Sit. Has done what? Tell me, pray—has forsaken me?

Lak. Ay, good lady, I have been ordered to leave you in this hermitage.

Sit. (*Confounded.*) What? He exiles me? He so full of loving kindness! But why has he exiled me? Why has he cast a lasting stain on my fair fame by thus leaving me—his innocent, unoffending spouse—to my fate? Has he been led away by the vulgar report? Ah me! I have passed unscathed through the fiery ordeal; still, still, is there room for such suspicion? Nay, he knows full well I am his, body and soul. Perhaps he has done this simply to satisfy his subjects. He is not to blame, but this curst lot. (*Heaves a sigh.*) Alack! Was I born for this? Breathes there on earth another soul so wretched as I am? O cruel Fate! Did'st thou mean to make me ever miserable? O, thou hast doomed me to pine in endless woe, but never hast, for a moment, given me to taste of the cup of bliss. When my dear lord took my hand, after breaking Śiva's great bow, methought from the bride of a hero, I should ere long be a queen and the happiest being alive; but alas! for my hopes! When about to ascend the throne, my love had to go to

wilderness and I accompanied him. But for all that, I enjoyed paradise in the wild in his company, till wicked *Rávana* came disguised as a saint and ravished me away. O, what a gloomy dungeon—that foul abode of his! I was then more dead than alive. O, the heart shrinks to recall the pangs I felt on account of my separation from my dear love. But he rescued me after a world of pains. He entered *Lañká*, bridging over the mighty deep itself, and delivered me from the demon's grasp, killing him in a bloody battle. We were again restored to each other's arms, and thought we should pass our days happily in each other's embrace. But who knew that cruel Destiny had not yet been satisfied? O envious Fate! Did'st thou intend to cast me again adrift on this wide sea of woe? Hast thou not again doomed me to a life of lone wretchedness? (*Pauses.*) Dear, I don't so much care for dangers and sufferings; I passed many an evil day in the wild. (*Weeps.*) But, dear! what answer shall I return to the girls of the hermitage, when they will ask me for the reason of my exile? Woe's me! They would doubt my virtue. O, the thought! How shall I appear before them? How look? O shame! *Lakshmañ*, were I not with child, I would drown myself outright in the Ganges. Who knows what anguish may not my dear husband suffer on my account. O, how he is bewailing my separation! But what avails now this idle lamentation! Beloved, don't droop and pine for me. *Lakshmañ*, pray, hasten to him and console his sorrowing self. Let him never remain alone; for loneliness fans the flame of grief. Pray, tender him

my love, and tell him he has acted well, as it is the one duty of a king to satisfy his subjects. Tell him also not to forget me quite, though he has renounced me for ever. Brother, I shall constantly pray in this solitude for his happiness and prosperity, and for the blissful union of our souls in a world where parting is unknown. But enough.

[Curtain.]

IV.

THE RAUDRA RASA.

VISVĀMITRA CURSING HARIS-CHANDRA.

VISVĀMITRA tried by austerities to subdue the three *avidyās*,* when máyá assumed a human shape and cried aloud for help. Prince Haris-chandra had come to the forest for hunting. Hearing the wail, he went to the spot and without fully enquiring into the matter, fell to calling Visvámitra names. Wroth at this, the sage cursed the Prince.

* The personification of emotion.

रौद्ररसः ।

(गीतम् ।)

नृपतिकलुष मनुजकीट पामर धृतदुर्मते ।
 विक्रममयि पश्य तपसि महति मयि सदा रते ॥
 देवासुरमनुजवारदुःसहमतिदारुणम् ।
 त्वं स्मरमिव भस्मयामि गिरिश आत्ममोहनम् ॥
 भुवननाशनिष्ठ शक्तिमविरतमवगच्छरे ।
 कुपितहृदयकुशिकतनयममरीकृतमध्वरे ॥
 भाषत इति वक्त्रिमूर्त्तिरेष कोपपूरितः ।
 कौशिकेय इषुधरकरमवनिनाथमग्रतः ॥
 नावगम्य भर्त्सयन्तममुमपि नियमान्वितं ।
 भृशममुष्य निकटवर्त्तिललनावयरोदितं ॥
 अभिनिश्चय्य समवगम्य हन्तुमङ्गनागणम् ।
 कृतमतिमतिकठिनमेव तं विशङ्कुभावनम् ॥

Raudra Rasa,

OR

The Sentiment of the Irascible.

TRANSLATION OF THE SONG.

Seeing three women piteously crying by the side of Visvāmitra, son of Kusika, who was absorbed in contemplation, king Naris-chandra, son of Trisāṅku, thought within himself,—

“Methinks this hard-hearted rascal intends to kill these helpless women,” and he thereupon fell to rebuking him. At this the irascible sage, seeing the king stand before him with his bow and arrow, wrathfully addressed him thus :—“Thou wretch ! thou virmin ! thou rascal ! thou worker of iniquity ! thou evil-minded ! I am constantly engaged in austerities ; do thou witness my might ! Mortal or asura or god, none is proof against my power. As in days of yore Mahādeva reduced Madana to ashes by the flame of his wrath, even so will I consume thee. Dost thou forget that I can, if I will, destroy the three worlds ?”

आस्थायी ।

अन्तरा ।

सञ्चारी ।

* वसन्ते मगणः प्रोक्तो * * * ।

आभोगः ।

$\begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{म} \quad \text{ध} \quad \text{सां} \quad \text{सां} \quad \text{सां} \quad \text{सां} \end{array} \quad \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{सां} \quad \text{सां} \quad \text{नि} \quad \text{सां} \quad \text{सां} \end{array} \quad \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \\ \text{म} \quad \text{ध} \quad \text{ध} \quad \text{सां} \end{array}$
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 $\begin{array}{c} 0 \\ \text{सां} \end{array} \quad \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{नि} \quad \text{ध} \quad \text{म} \quad \text{म} \quad \text{ग} \quad \text{ग} \end{array} \quad \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{ध} \quad \text{ध} \quad \text{नि} \quad \text{सां} \quad \text{सां} \quad \text{सां} \end{array}$
 प पू रि तः कौ शि के य इ षु ध र क र
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 म व नि ना थ म ग्र तः ० ।

सञ्चारी ।

$\begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{सां} \quad \text{सां} \quad \text{सां} \quad \text{सां} \end{array} \quad \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{नि} \quad \text{नि} \quad \text{ध} \quad \text{म} \end{array} \quad \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{ग} \quad \text{म} \quad \text{ध} \quad \text{नि} \quad \text{ध} \quad \text{ध} \end{array}$
 ना व ग स्य भ त्स य न्त म मु म पि नि य
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 मा न्वि तम् भृ श म मु ष्य नि क ट व ति ल ल
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 ना ० च य रो ० दि तम् ।

आभोगः ।

$\begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{म} \quad \text{ध} \quad \text{ध} \quad \text{सां} \quad \text{सां} \end{array} \quad \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{सां} \quad \text{सां} \quad \text{सां} \quad \text{नि} \quad \text{सां} \quad \text{सां} \end{array} \quad \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \\ \text{म} \quad \text{ध} \quad \text{ध} \end{array}$
 अ भि नि श स्य स म व ग ० स्य ह ० न्तु
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 म ङ्ग ना ग णम् कृ त म ति म ति क ठि न मे ० व
 $\begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{म} \quad \text{गं} \quad \text{म} \quad \text{सां} \quad \text{सां} \quad \text{सां} \end{array} \quad \begin{array}{c} + \quad 0 \quad 3 \quad 0 \quad 3 \quad 0 \\ \text{नि} \quad \text{नि} \quad \text{ध} \quad \text{म} \quad \text{ग} \end{array} \parallel$
 त ० ० वि श ङ्गु भा ० व न म् ।

TURUSHKA-GAURA.

TĀLA—BASANTA.

First Strain.



Nri pa ti — ka lu sha ma nu ja kí ta pá ma ra dhri ta

du r mma te bi kra ma ma yi pa s'ya ta pa si ma ha

ti ma yi sa dá ra te —.

Second Strain.




De — bá su ra ma nu ja bá — ra duh — sa ha ma ti

dá ru ñaĩ tváĩ sma ra mi ba bha sma yá — mi gi ri

s'a á tma mo ha na m.

Third Strain.




Bhu ba na ná s'a ni pu ña s'ak ti ma bi ra ta ma ba

gach chha re ku pi ta hri da ya ku s'i ka ta na ya

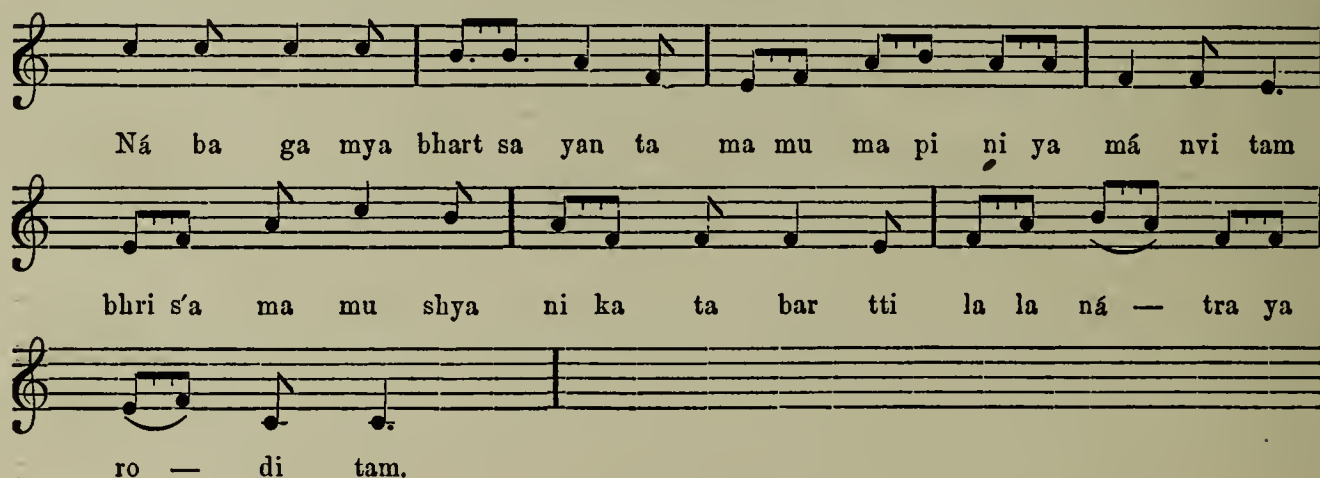
ma ma rí — kri ta ma — dhva re.

Fourth Strain.



Bhá — sha ta i ti ba hni mú r tti re — sha ko pa
 pú ri ta kau s'i ke ya i shu dha ra ka ra
 ma ba ni ná tha ma gra tah —.

Fifth Strain.



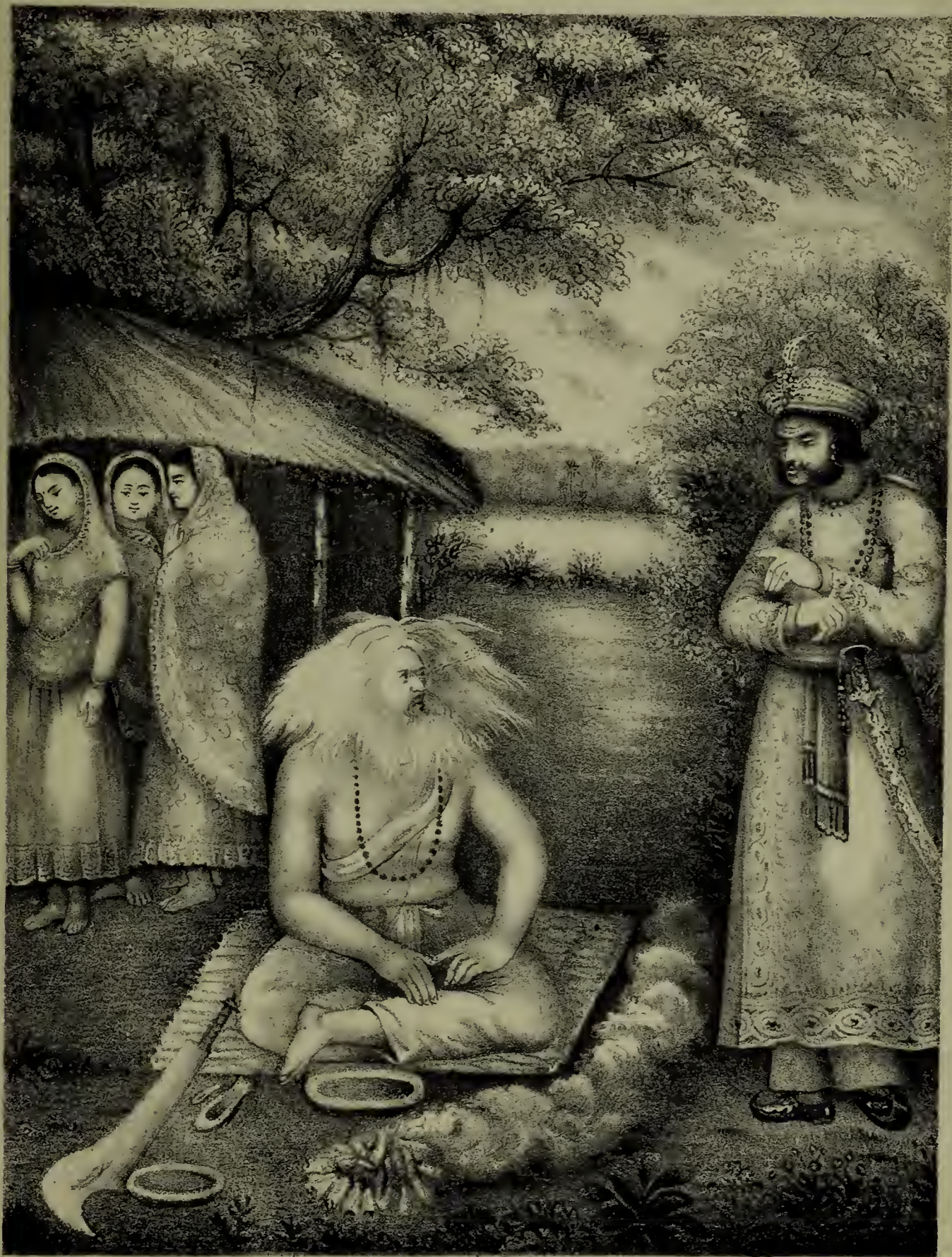
Ná ba ga mya bhart sa yan ta ma mu ma pi ni ya má nvi tam
 bhri s'a ma mu shya ni ka ta bar tti la la ná — tra ya
 ro — di tam.

Sixth Strain.



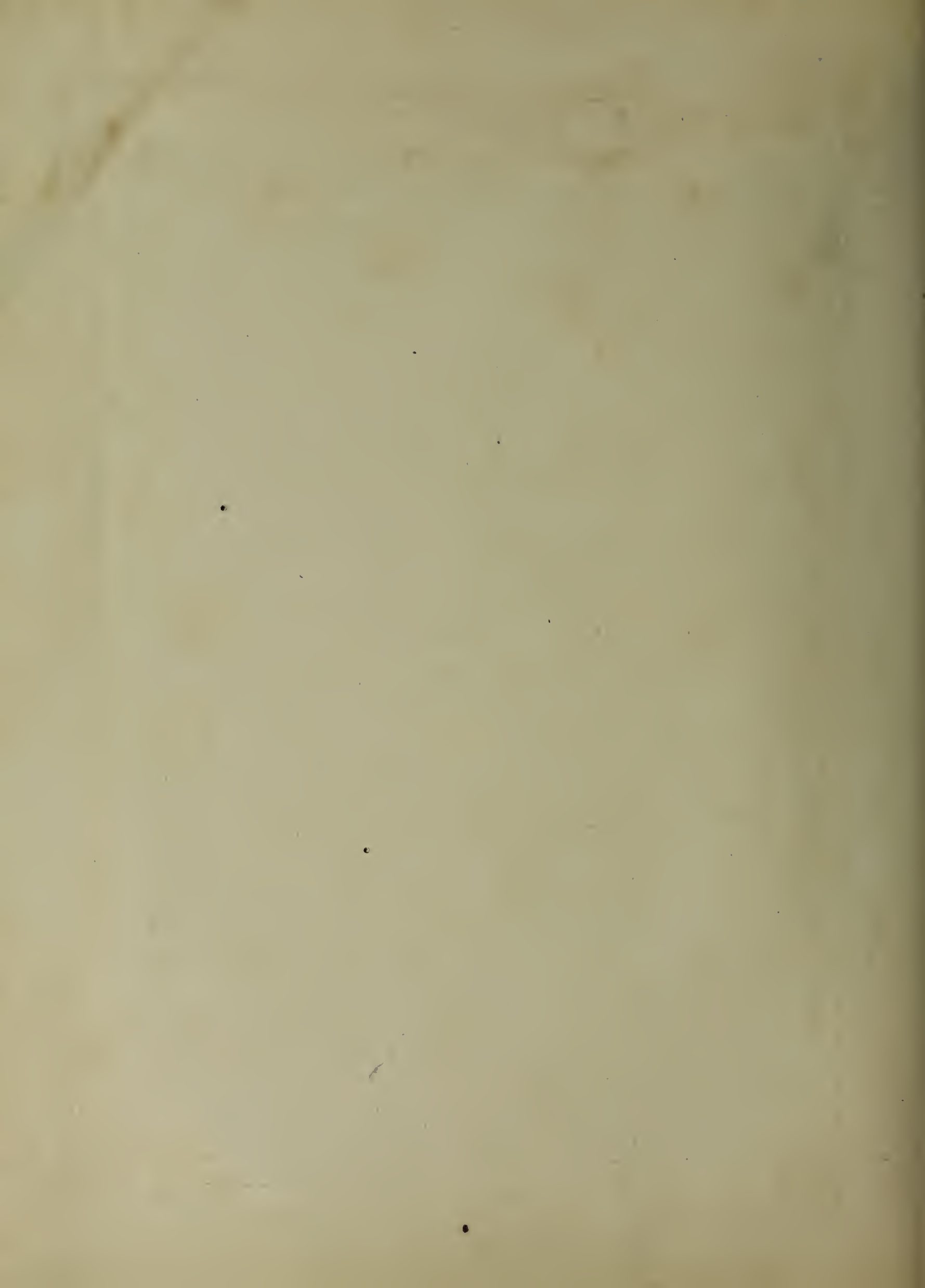
A bhi ni s'a mya sa ma ba ga — mya ha n tu mañ ga
 ná ga nam kri ta ma ti ma ti ka thi na me — ba
 ta — ñ tri s'añ ku bhá ba na m.

THE EIGHT PRINCIPAL RASAS OF THE HINDUS
RAUDRA.
VĪŚVĀMITRA CURSING HARĪŚCHANDRA.



Lith. and Print. by Kristohury Das

DESIGNED & LITHOGRAPHED FOR D. S. M. TAGORE.



VISVÁMITRA CURSING HARIS'-CHANDRA.

SCENE.—The Hermitage of *Visvámitra*.

Visvámitra discovered seated in a religious posture, three nymphs weeping beside him.

1st Nym. O kind-hearted, virtuous Haris'-chandra, where are you now?

2nd Nym. O Prince, come and witness our plight. This wretch has brought us captive here. O help us, for we are about to be led as victims to the altar.

3rd Nym. Where are you, O Mercy's self!

Enter Haris'-chandra.

Haris'. (*Approaching the nymphs.*) What's the matter? No fear! Courage! I've come to your rescue. Who is the author of all this? (*Looking forward.*) Ah, here's the culprit! Villain, thou art bent on killing helpless females! Know'st thou not this is my domain? Know'st thou not that violence can never be safely committed here, and that it is my mission to extirpate the pernicious practices of superstition? But thou shalt pay dearly for this atrocious deed. Thy flesh shall feed the sacrificial fire ere thou doest any sort of harm to these innocent creatures. O hypocrite! O impostor! Dost thou clothe thyself in bark, wear beads, bear a

head of matted hair, mutter *mantras** with closed eyes? Scoundrel, now thou art the captive of my weapon. (*Flourishes his sword high in the air.*)

Vis. (*Wrathfully.*) Who is it that thus rashly disturbs my holy meditations?

(*Arises from his seat.*)

Nymphs. Hey! Victory to *Haris-chandra*! Victory to the Prince!

(*Vanish.*)

Vis. (*Seeing Haris-chandra.*) O! *Haris-chandra*, son of *Tri-saṅku*! Be thou *Haris-chandra* or one of the Holy Three, thou art doomed. Thou shalt become as fuel to my rage. I am engaged here in austerities, and thou hadst the audacity to interrupt me? Arrogant fool, I will humble thy pride. (*Aside.*) Ah! how shall I punish him? (*Lays his left hand upon his bow, and raises the right to curse Haris-chandra.*) Punish him I must, be it by weapon or by curse. (*Tightens his belt and makes sundry other manifestations of an intention to combat; then pauses a little.*) Ah, that's it! As *Síva* consumed him of the flowery bow by the flame of his wrath, even so will I punish this meddling varlet.

[Curtain.]

* Set forms of prayer.

V.

H Á S Y A R A S A .

KALNEMI'S WIFE BEATING HER HUSBAND WITH
A BROOM-STICK.

HEARING that Lakshmaṇa was lying moribund^o under the wound inflicted by Rávana with his mighty spear, *Sakti*, and that Hanumāna was going to the Gandhamádana mountain for the medicinal herb, with the view of reviving the dying hero, Rávana anxiously called in his uncle, Kalnemi, and promised to give him one-half of his kingdom, if the latter could anyhow contrive Hanumāna's death. The *Rákshasa* expressing before his wife his intention of claiming the share to which should fall Mandodarí, the fair daughter of the *dánava*, Maya, his wife began to belabour him mercilessly with a broom-stick. This is the subject of the *Hásya Rasa* as illustrated.

हास्यरसः ।

(गीतम् ।)

पवनतनयमतिशयवीर्यं । यद्यहमपहन्तुमीश उन्नतरणकार्यं ॥
 लक्ष्मणाय जीवनधनमगगतमभिदातुम् ।
 पतिताय शरेण रावणनुदितेन निहन्तुम् ॥
 दास्यतेऽर्द्धराज्यमवददिति रजनिचरेशः ।
 परिपूरयतु मनोगतमभिलाषमुमेशः ॥
 किन्तु यत्र तिष्ठति ननु तदहमनुनयेयम् ।
 मयदानवतनया मम हृदयस्य हरेयम् ॥
 दीर्घरज्जुमेष कुरुत इति वचनमुदित्वा ।
 स हि रावणमातुलः किल धरणीपरिमित्या ॥
 पीडनाय तोलयति च कठिनबल्लकरीन्तम् ।
 दयिता निजवाङ्मना पतिमभिनिन्द्य नितान्तम् ॥

Hasya Rasa,

OR

The Sentiment of Laughter.

TRANSLATION OF THE SONG.

Rāṭnemi, the uncle of Ravana, thought thus within himself :—

“The mighty Hanumāna, son of Pavana, has gone to the Gandhamādana mountain for the herb of power, with the view of reviving Lakshmana who is lying senseless in consequence of the wound inflicted by Ravana’s ‘Saktisela.’ The King of Lāṅkā has pledged his word that he would grant me one entire half of his Kingdom, if I can anyhow kill Hanumāna on his return. May the Lord of Alpa fulfil my heart’s desire ! ’ But I shall be content with nothing less than the portion which contains the residence of my darling, Mandodari, the fair daughter of the Danava, Maya.” Ruminating thus, he fell to twining a long rope for measuring Lāṅkā.

शङ्करारगोदीक्षण*तालाभ्यां ।

आस्थायी ।

सां सां सां नि धं | प नि धं सा नि प | ग प ग चं सां
 प व न त न य ० म ० ति श य ० वी ० यं
 सां ग गं प प नि प | नि नि नि | सां गं चं मं | गं चं
 य द्य ह म प ह ० न्तु सी श उ ० न्न त र ण
 मं गं चं सां | चं सां नि धं प ||
 का ० ० ० ० ० ० ० ० यं ।

अन्तरा ।

प प नि नि | सां सां सां सां सां | सां सां चं सां सां सां
 ल क्ष णा य जी व न ध न म ग ग त म भि
 नि धं सां नि | ग ग प प प नि | प नि नि नि सां गं
 दा ० ० तुं प ति ता य श रे ण रा व ण नु दि
 चं मं गं गं मं गं चं सां | चं सां नि धं प ||
 ते ० न नि ह ० ० ० ० ० ० ० न्तु ।

सञ्चारी ।

सां सां प प | प प प प प | प नि धं सां सां सां सां
 दा स्य ते ई रा ज्य म व द दि ति र ज नि च रे
 नि प प | प ग ग प ग ग | चं सां सां सां सां
 शः प रि पू र य तु म नो ० ग त म भि
 सां प प | ग चं सां
 ला ष सु मे ० शः ।

**** लौ द्वौ गुरुदीक्षणः ।

आभोगः ।

प॑ प॑ नि॑ नि॑ सां॑ सां॑ सां॑ सां॑ सां॑ सां॑ चं॑ सां॑ सां॑ सां॑ सां॑
 कि॒ न्तु॒ य॒ च॒ ति॒ छ॒ ति॒ न॒ नु॒ त॒ द॒ ह॒ म॒ नु॒ न॒
 नि॑ ध॑ सां॑ नि॑ ग॑ ग॑ ग॑ प॑ प॑ नि॑ प॑ नि॑ नि॑ नि॑ सां॑ गं॑
 ये॒ ० ० यम्॒ म॒ य॒ दा॒ न॒ व॒ त॒ न॒ या॒ म॒ म॒ ह॒ द॒
 चं॑ मं॑ गं॑ गं॑ मं॑ गं॑ चं॑ सां॑ चं॑ सां॑ नि॑ ध॑ प॑
 य॒ ० स्य॒ ह॒ रे॒ ० ० ० ० ० ० यम्॑ ।

सञ्चारी ।

सां॑ सां॑ प॑ प॑ प॑ प॑ प॑ प॑ प॑ नि॑ ध॑ सां॑ सां॑ सां॑
 दी॒ र्घ॒ र॒ ज्जु॒ मे॒ ष॒ कु॒ रु॒ त॒ इ॒ ति॒ व॒ च॒ न॒ मु॒
 सां॑ नि॑ प॑ प॑ प॑ ग॑ प॑ ग॑ चं॑ चं॑ सां॑ सां॑ सां॑ सां॑
 दि॒ त्वा॒ स॒ हि॒ रा॒ व॒ ण॒ मा॒ तु॒ लः॒ कि॒ ल॒ ध॒ र॒
 प॑ ग॑ प॑ ग॑ चं॑
 णी॒ प॒ रि॒ मि॒ त्या॑ ।

आभोगः ।

प॑ प॑ नि॑ नि॑ सां॑ सां॑ सां॑ सां॑ सां॑ सां॑ चं॑ सां॑ सां॑ सां॑ नि॑
 पी॒ ड॒ ना॒ य॒ तो॒ ल॒ य॒ ति॒ च॒ क॒ ठि॒ न॒ व॒ ज्ज॒ क॒ री॒
 ध॑ सां॑ नि॑ ग॑ ग॑ प॑ प॑ प॑ नि॑ प॑ नि॑ नि॑ नि॑ सां॑ गं॑
 ० ० न्तं॒ द॒ यि॒ ता॒ नि॒ ज॒ वा॒ ज्ज॒ ना॒ प॒ ति॒ म॒ भि॒
 चं॑ मं॑ गं॑ चं॑ मं॑ गं॑ चं॑ सां॑ चं॑ सां॑ नि॑ ध॑ प॑
 नि॒ ० न्दा॒ नि॒ ता॒ ० ० ० ० ० ० न्तं॑ ।

ŚAṆKARĀ.

TĀLA—UDIKSHANA.

First Strain.

Pa ba na ta na ya — ma — ti s'a ya — bí r yyañ ya dya ha

ma pa ha n tu mí s'a u u na ta ra na ká — — —

— — — r yyañ.

Second Strain.

Lak shama ná ya jí ba na dha na ma ga ga ta ma bhi dá — —

tum pa ti tá ya s'a re na rá ba na nu di te — na ni

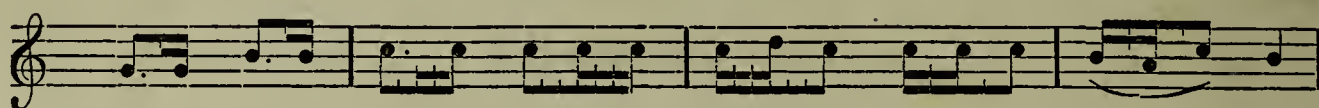
ha — — — — — n tum.

Third Strain.

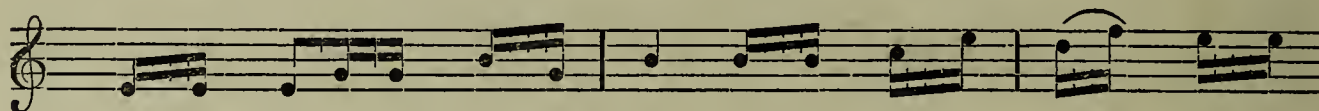
Dá sya ter ddha rá jya ma ba da di ti ra ja ni cha re s'ah pa ri

pú ra ya tu ma no — ga ta ma bhi lá sha mu me — s'ah.

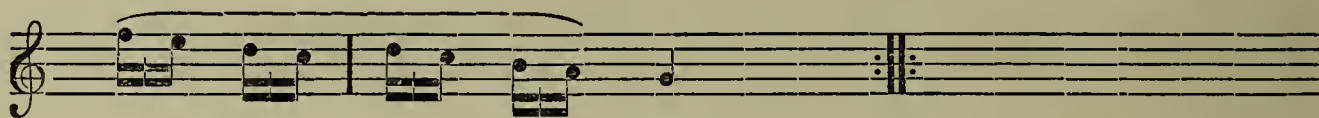
Fourth Strain.



Kin tu ya tra tish tha ti na nu ta da ba ma nu na ye — — yam

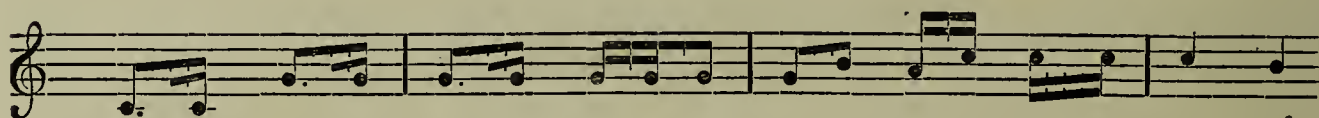


ma ya dá na ba ta na yá ma ma hri da ya — sya ba

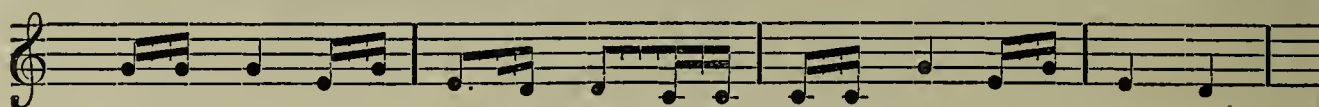


re — — — — — yam.

Fifth Strain.

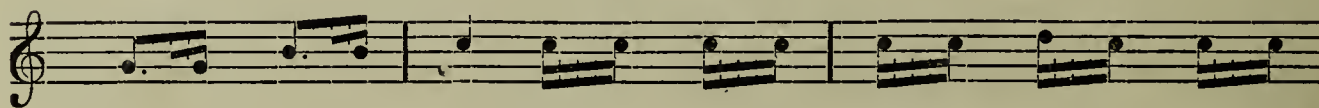


Dír gha ra jju me sha ku ru ta i ti ba cha na mu di tvá

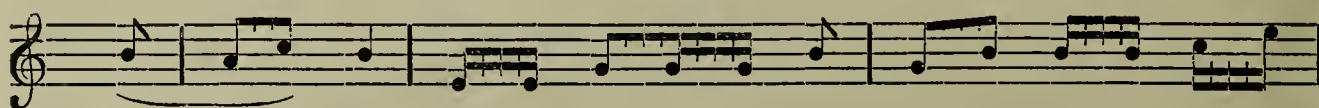


sa hi rá ba na má tu lah ki la dha ra ní pa ri mi tyá.

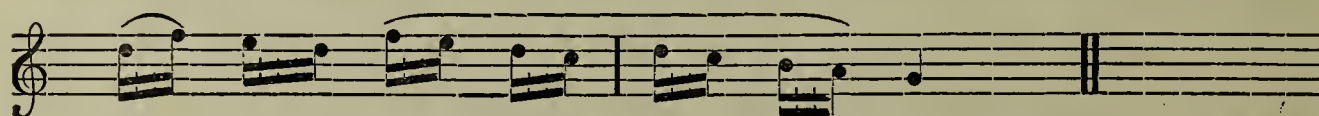
Sixth Strain.



Pí ra ná ya to la ya ti cha ka thi na ba hu ka



rí — n tam da yi tá ni ja bá hu ná pa ti ma bhi



ni n dya ni tá — — — — — n tam.

THE EIGHT PRINCIPAL RASAS OF THE HINDUS.

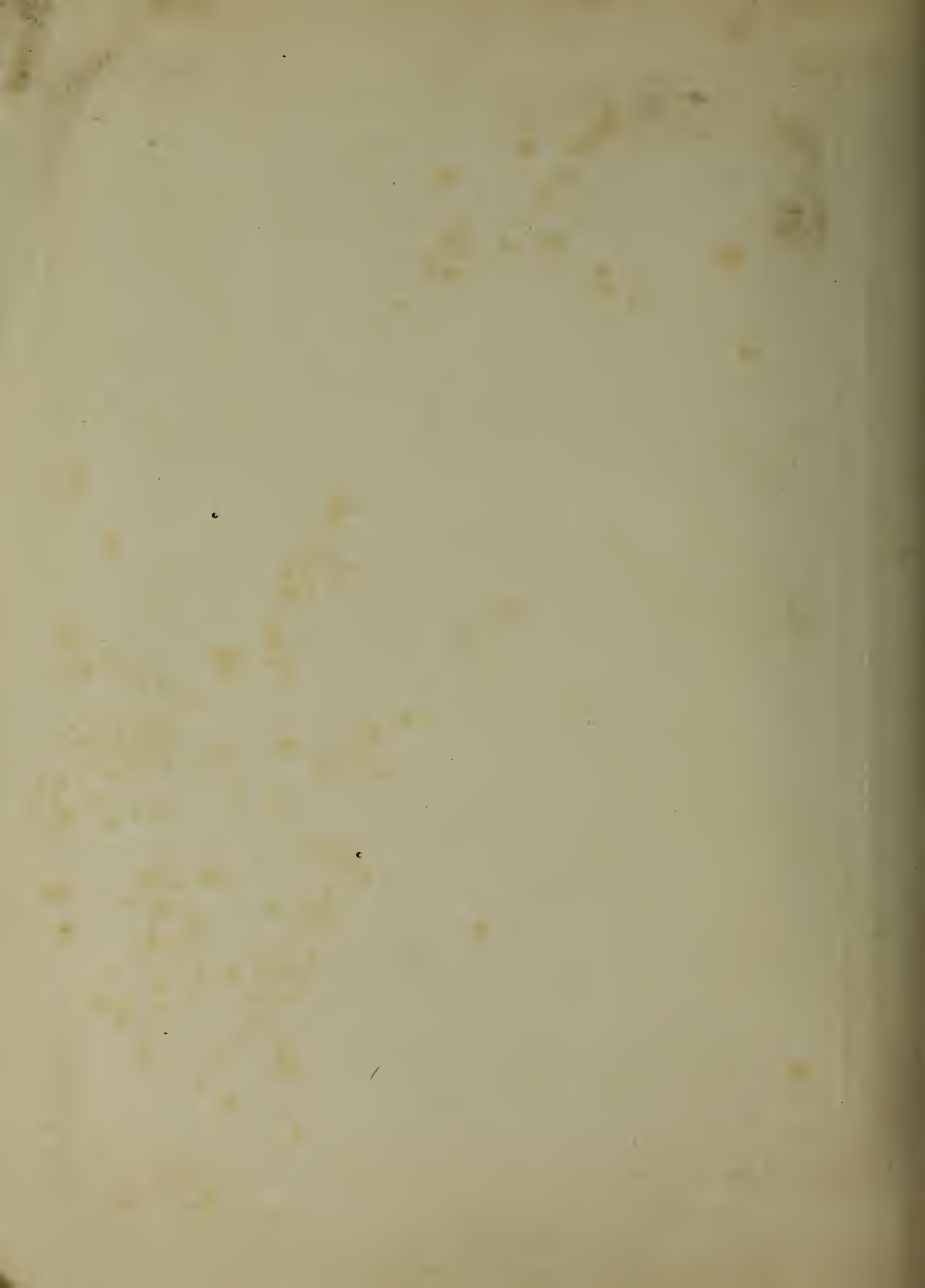
HĀSYA.

KĀLANEMIS WIFE BEATING HER HUSBAND. WITH A BROOM-STICK.



Lith: and Print: by Kristohury Das.

DESIGNED & LITHOGRAPHED FOR D^r. S. M. TAGORE.



KÁLNEMI'S WIFE BEATING HER HUSBAND WITH A BROOM-STICK.

SCENE.—A part of Lañká.

Kálnemi discovered seated before his Hut.

Kál. (*Solus, with joy.*) Man is the sport of Fortune ; when she smiles on him, he is blessed with cheering plenty. But this is true only of ordinary mortals—as for me, I am above her smile or frown. My star is *Vrihaspati*, who even cannot compete with me in good luck. Though the priest of the gods, he is ever destined to drag his existence in a hovel. True, I live now in a lowly hut, but the dawn of morrow will find me in a stately palace, on a throne flaming with gems, bards singing my praises around, and celestial damsels waving *chowris*, sprinkled with fragrant waters, over my august person. I will do nothing but command—I shall hold the celestials in fee. They shall stand on tiptoe to receive commands from our royal lips. Why shall? Methinks they already do so. Thrice-happy day ! Ha, ha, ha, ha ! What a torrent of good fortune—what an abyss of joy ! I am mad for very ecstasy—my brain reels. Ha, ha, ha ! One half of the kingdom—one *entire* half ! No light matter indeed ! (*Smiles.*) But the division must be equitable and just to the breadth of a hair. (*Draws a plan of Lañká on the ground.*) Suppose this is Lañká—this side must be mine—that, *Rávana's*. When he would throw himself at my feet and humbly supplicate—“Uncle, give me a *bit* more—one *bit* more,” I would not listen to him. Now that the kingdom is as good as *divided* between us, I am as fine a man as *Rávana*. He is in no way superior to me. What, if I've got one mouth, and he, ten? 'Tis not much. Stomach he has one, so

have I too. What the fellow will eat with ten mouths, I shall do so with one. (*Startles from his reverie.*) Oh! I must practise betimes how to sit right royally on the throne, or else the rascally subjects will defer their homage. (*Holds a broom-stick in his right hand and assumes a ridiculous attitude in the air as of sitting on a throne.*) No,—not in this way. (*Changes his posture.*) Yes, that's it. Look, how my majesty shines, sceptre in hand! (*Starts.*) Bless me! my waist aches. Very well, let me now pace a little like a king. (*Strides up and down with an air of haughtiness.*) Guards are before me and guards are behind me. Who dares approach the royal presence now? The mighty Lord of Lañká stalks the earth. (*Smiles complacently.*) Methinks the sharer of our royal bed hasn't yet received the happy tidings. I don't know what she will do, when she comes to hear this. I fear lest she die of joy. No, I don't think so, for she is my wife, and is expected to share my matchless strength of mind. Perhaps, she is gone out. On her return, of course, she will learn all this, and at once hasten to grace my side like a queen. Though of mean parentage, her luck is not so bad, or else why should she come by such a *worthy* husband? But now, no use of wasting further time. Let me at once make a rope of the bundle of straw lying here, as I require one, early next morning. When Rávana should ask for a rope to measure the kingdom with, I would immediately throw it at his nose. 'Tis well. (*Begins to twine a rope, and hums with a nasal tone.*)

Enters Kálnemi's Wife.

Kál's Wife. I say, what are you about, man?

Kál. (*Aside.*) I won't speak; 'tis not fit for princes and potentates to reply at the first address.

K. W. Beshrew you! Not a word! Are you struck deaf?

Kál. (*Hums again.*)

K. W. What a curious fellow! Look at his way! He indulges in mirth, while his miserable wife passes her days with brass armlets on. Shame! A plague on your merriment!

Kál. Patience, good woman! Fortune will soon smile, nay she has already smiled on you, dear. Put off those unseemly ornaments. Don't you see what I am engaged upon?

K. W. What is it? You are making a rope! Are you going to hang yourself with it? Why do you make it of straw then, and not a stout one of jute?

Kál. Come, listen, how it stands: Lakshmaṇa is struggling under the mortal wound of *Sakti*, and Hanumāna is going to the *Gundhamādan* for the life-restoring herb. If he can return with it ere break of morrow, the dying hero will live. Rāvaṇa says to me with humble entreaties:—"Uncle, if you can anyhow plot Hanu's death, or by an illusion defeat his object, steeping his senses in forgetfulness for the night, Lakshmaṇa will surely die, and his broken-hearted brother will follow in his wake, and Sítá will be mine. Should it so happen, we would share the kingdom equally between ourselves." I've accordingly so ordered it that, to be sure, he is already lost in the mazes of illusion. Pooh! Pooh! Do you think he will be able to go to the mountain still? I am now twining a rope for measuring Lañká. With my own share, to-morrow, I shall become a king. O happy day!

K. W. (Joyfully.) Is it so? Gracious me! Then I shall be your queen?

Kál. (Joyfully.) Why, dear? You are as good as *seated* beside me on a "throne of royal state."

(They dance a reel.)

K. W. Well then, you are a king, and I, your queen. But what about my ornaments, pray?

Kál. O, about your ornaments? That too has been settled. Ravana has pledged his word that he should adorn you from top to toe with jewels of rare excellency. In sooth, you will hardly be able to move with their weight.

K. W. Ha! Is it so? *(Laughs.)* Let me put off these beggarly gear, then. *(Casts off the brass armlets.)* But shall I not also have a share of Mandodari's jewels?

Kál. Foolish woman! And why jewels alone? Her very self will fall to my share.

K. W. (Indignantly.) What, dotard? Do you mean to wive Mandodari, your nephew's wife? The Devil take you! You lust after her! *(Takes up the broom-stick and beats him mercilessly.)*

[Curtain.]

VI.

BHAYĀNĀKA RASA.

NRI-SINGHA RIPPING OPEN THE BOWELS OF HIRANYA-KASIPU.

HIRANYA-KASIPU, king of *daityas*, hated Hari (Vishnu) with all his heart ; so much so that he beheaded any one in his kingdom that dared to pronounce the name of *Hari*. In order to revenge himself for this, Hari made Prahlāda, son of Hiranya, a lover of his name, as early as the fifth year of his age. Highly indignant at this, the *daitya*-king tried his best to dissuade the boy from taking that hated name, but in vain. At last he tried to kill his son by casting him into the fire, beneath an elephant's feet, by steel, poison, &c. ;—all which proved vain, for Hari saved his own worshipper. One day, the king asked Prahlāda, "How have you come unhurt from these dangers?" The son replied—"It is my Hari who has saved me by his protecting arm." At which the father rejoined—"Where's the residence of your vaunted Hari?" Prahlāda said—"Everywhere ; the universe is his home and the firmament his handiwork." "Is he here within this pillar?" said Hiranya. , "Yes," was the reply. At this, the enraged king struck at the pillar with his sword ; when lo ! comes out a figure, upper part lion and below man, and kills the impious wretch. The occasion of this Nri-singha incarnation is that Brahmā had granted the *daitya's* prayer by saying that "none of women-born should have power over him." Our illustration shews Nri-singha in the act of ripping open the bowels of Hiranya.

भयानकरसः ।

(गीतम् ।)

स्तम्भत इह खलु दनुजकुलाधम वसति हरिर्यदि तव कुमते ।
 वहिरेष्यति स तदाप्यधुनैव हि कमलापतिरिह परिनिहते ॥
 इति कथनपरं दनुजाधिपमात्मीयतनयमभिकुपितं ।
 विग्रहमहह हिरण्यकशिपुमिह नाशयति हरिमुखेन युतं ॥
 हरिरखिलभयं नयनत्रययुक्तं खरखरकरप्रतिभं ।
 अर्द्धं नुरिव परिदर्श्य तदसुरजप्रीतिवितरमधिनीलनिभं ॥

Bhayanaka Rasa,

OR

The Sentiment of Terror.

TRANSLATION OF THE SONG.

“**O** shame of the daitya race! O evil-minded! If your Hari be in this pillar, let him come out now.” Saying this to his son, Pralhada, Tiranya-Kasipu, the King of the Daityas, bursts the pillar; when lo! Hari, with three blazing eyes and a face like a lion, comes out of it and destroys the blasphemer.

मल्लाररागढेङ्गिका*तालाभ्यां।

आस्थायी।

सां सां सां नि^३प नि^३प | म ग म प म ग म चं चं सां
 स स्म त इ ह ख लु द नु ज कु ला ० ० ध म ०
 चं म म म प नि नि सां | नि सां चं सां
 व स ति ह रि र्य दि ० त व कु म
 चं सां नि^३प म प ||
 ते ० ० ० ० ० ।

अन्तरा।

म प नि सां सां सां सां | म प नि सां नि चं सां नि प
 व हि रे ष्य ति स त दा ० ष्य धु नै ० व हि ०
 म प नि सां म म चं सां | नि सां चं सां
 क म ला ० प ति रि ह प रि नि ह
 चं सां नि^३प म प ||
 ते ० ० ० ० ० ।

मञ्जारी।

म म म म म म ग म चं | चं म प प नि प
 इ ति क थ न प रं ० ० द नु जा धि प ०
 म म म प म चं सां | नि सां चं म म चं सां
 मा ली य त न य ० म भि कु पि तं ० ० ।

* रगणो ढेङ्गिका कैश्चित् * * * ।

आभोगः ।

म प नि नि सां सां सां सां | म प नि सां चं सं नि प
वि० ग्रह मह ह हि र० एय क शि पु मि ह

म प नि सां चं मं चं सां | नि सां चं सां
ना० श य ति ह रि मु खे० न यु

चं सां नि प म प ||
तं०००००।

सञ्चारी ।

म म म म म म ग म चट चट म प प नि प
ह रि र खि ल भ यं ० ० न य न च य ०

म ग प म म म चट चट सा नि सा चट म ग म चट सा
यु ० क्तं ० ख र ख र ० क र प्र ति भं ० ० ०

आभोगः ।

म प नि सां सां सां सां सां । म प नि सां चं सां नि प ।
अ ० द्वि ० नु रि व ष रि द श्य त द सु र ज

म प नि सां मं मं चं सां । नि सां चं सां ।
प्रौ ० ति वि त र म धि नी ० ल नि

चं सां नि प म प ॥
भं ० ० ० ० ० ।

MALLÁRA.

TÁLA—DHENKIKÁ.

First Strain.

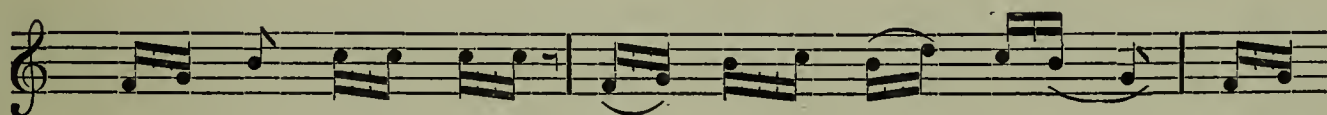


Stam bha ta i ha kha lu da nu ja ku lá — — dha ma —



ba sa ti ha rir ya di — ta ba ku ma te — — — — .

Second Strain.

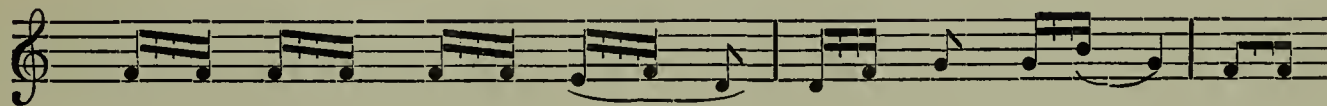


Ba hi re shya ti sa ta dá — pya dhu nai — ba hi — ka ma

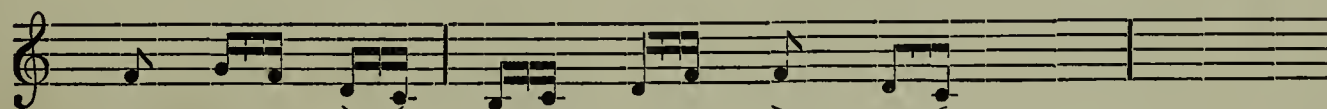


lá — pa ti ri ha pa ri ni ha te — — — — .

Third Strain.

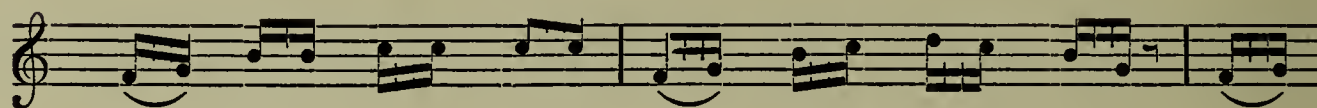


I ti ka tha na pa ra — ñ da nu já dhi pa — mát mí

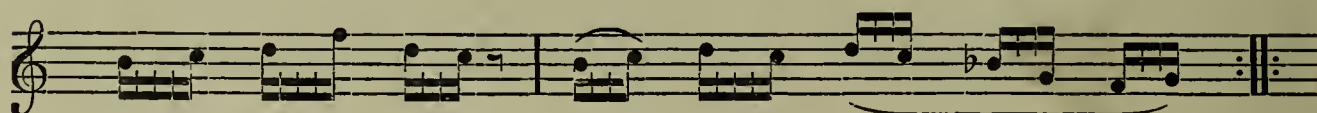


ya ta na ya — ma bhi ku pi ta — m.

Fourth Strain.

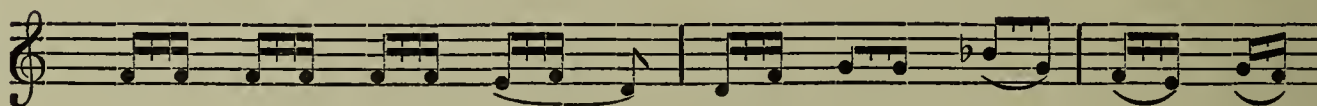


Bi — gra ha ma ha ha hi ra — nya ka s'i pu mi ha ná —

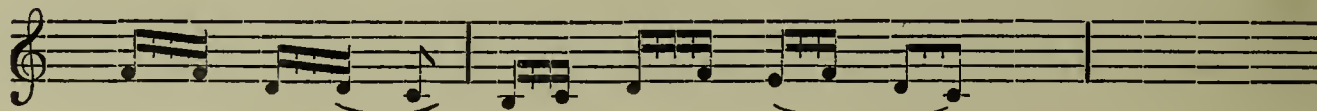


s'a ya ti ha ri mu khe — na yu ta — — — m.

Fifth Strain.

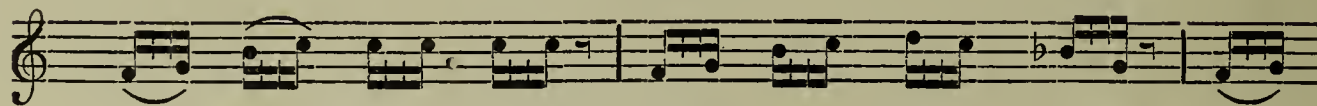


Ha ri ra khi la bha ya — ñ na ya na tra ya — yu k ta ñ

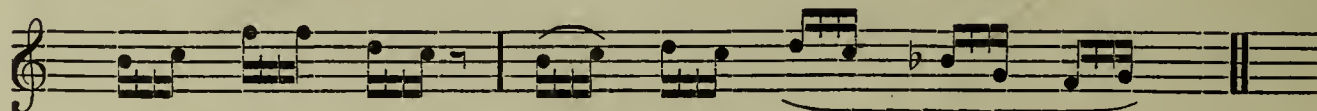


kha ra kha ra — ka ra pra ti bha — — m.

Sixth Strain.

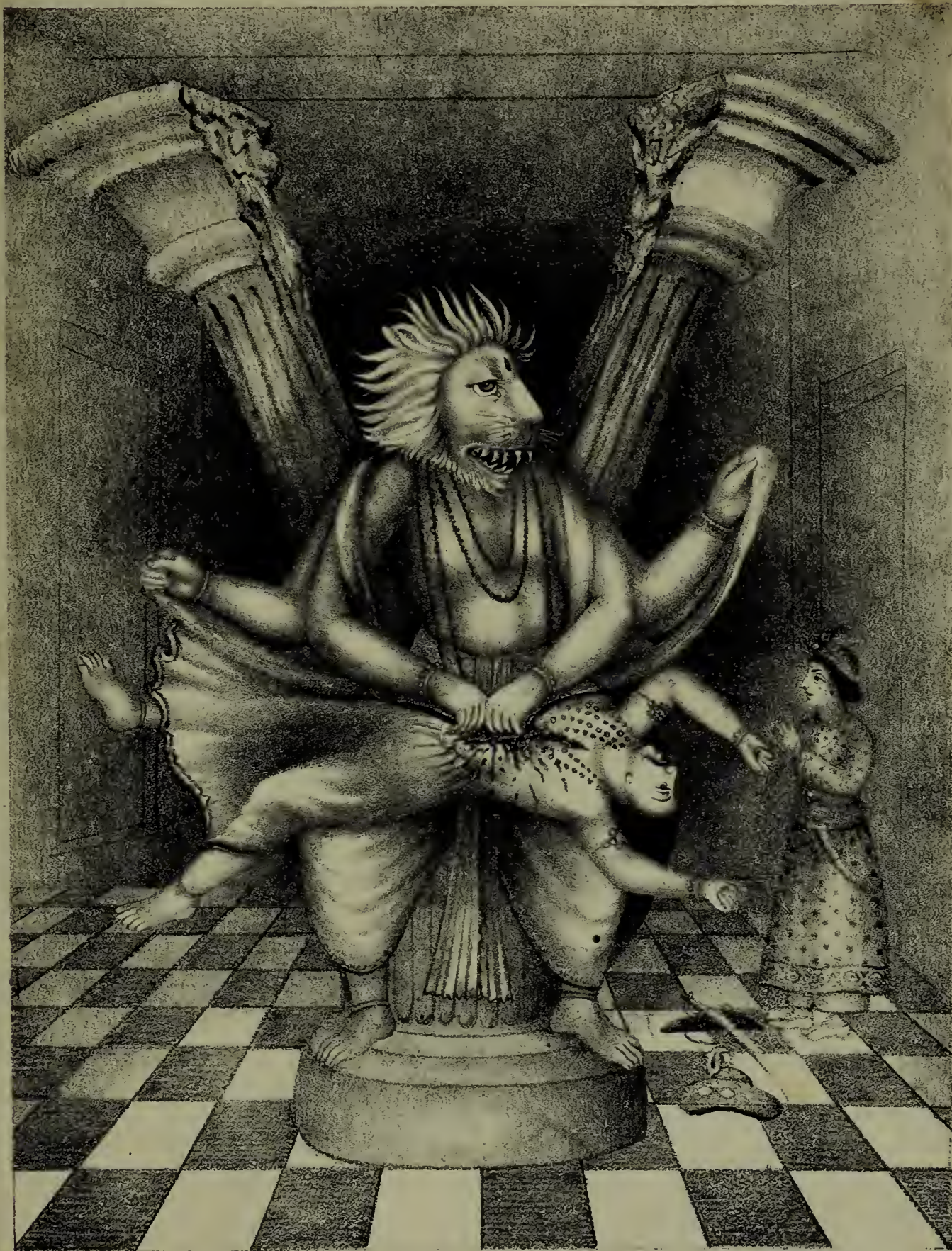


A r ddha ñ nu ri ba pa ri dar s'ya ta da su ra ja prí —



ti bi ta ra ma dhi ní — la ni bha — — — m.

THE EIGHT PRINCIPAL RASAS OF THE HINDUS.
BHAYĀNĀKA.
NRISĪṆHA RIPPING OPEN THE BOWELS OF HIRANYA-KASIPU.



Litho and Print by Kristohury Das

DESIGNED & LITHOGRAPHED FOR DR S. M. TAGORE.

NRI-SINGHA RIPPING OPEN THE BOWELS OF HIRANYA-KASIPU.

SCENE.—Hiranya-Kasipu's Court.

*Nri-siṅha Avatāra discovered seated ; Hiranya-Kasipu standing at
a little distance.*

Hiranya. What's this? What's this? What have we here?
Ah me! What a marvel! O horror of horrors! What a monstrous figure! How has it come? Why comes it? Quick as thought, it has come forth from the crystal pillar, bursting it asunder, just as I struck at it with my sword! Dear me! Has the Almighty taken this shape for my utter ruin? Its angry manes stand on end; its rolling eyes flash fire. My hairs bristle on my body; my blood runs cold. I am struck almost dumb. What shall I do now? Shall I strike it with my sword? And how can I? My hands are paralysed. Nor can I seek safety in flight, my heels seem so nailed to the ground. What a preter-natural figure! It looks, Oh, prodigious! more like a lion than a man! O my God! What a tremendous roar! The earth herself totters to her ruin. Ha! It is going to destroy me? Woe is me! I am gone! Who on earth can deliver me from its giant grasp? Before this I was a stranger to fear. What has become of me now? Mercy me! A cold shudder creeps all over me. 'Tis too late—too late for retreat. I am undone—utterly undone! There it comes, there, there! (*Nri-siṅha jumps upon Hiranya-Kasipu's breast and rends it in twain.*)

[Curtain.]

VII.

BIBHATSA RASA.

RUDHIRA-PRIYA AND HIS WIFE FEEDING ON
CORPSES.

WHEN Dronáchárya, the preceptor of the *Kurus* and *Pándavas*, hearing of the death of his son, fell in the field after performing prodigies of valor, both the belligerents forsook the field for grief. Seeing the occasion, Rudhira-Priya (blood-loving), a *rákhasa*, and Vasá-gandhá (grease-smelling), his wife, entered the field of the slain and began to feast heartily upon the flesh and blood of the sleeping heroes.

वीभत्सरसः ।

(गीतम् ।)

हतमानुषगणपरिपूरित इह सङ्गरभूतलतः ।
एहि रुधिरप्रिय रक्तमपरिमितमविरतमापिव तूर्णगतः ॥
स्रोतो निवहति शोणितसम्भवमहह विफलमिति भाषयती ।
राक्षसयोषिदुपागतनिजपतिमभिमुखमाप्नवती ॥
पत्या सह चिरमन्ति यथास्पृहमथच पिवति समराङ्गनतः ।
अस्थिसमूहमशेषरुधिरमपि सहसितमेव ततः ॥

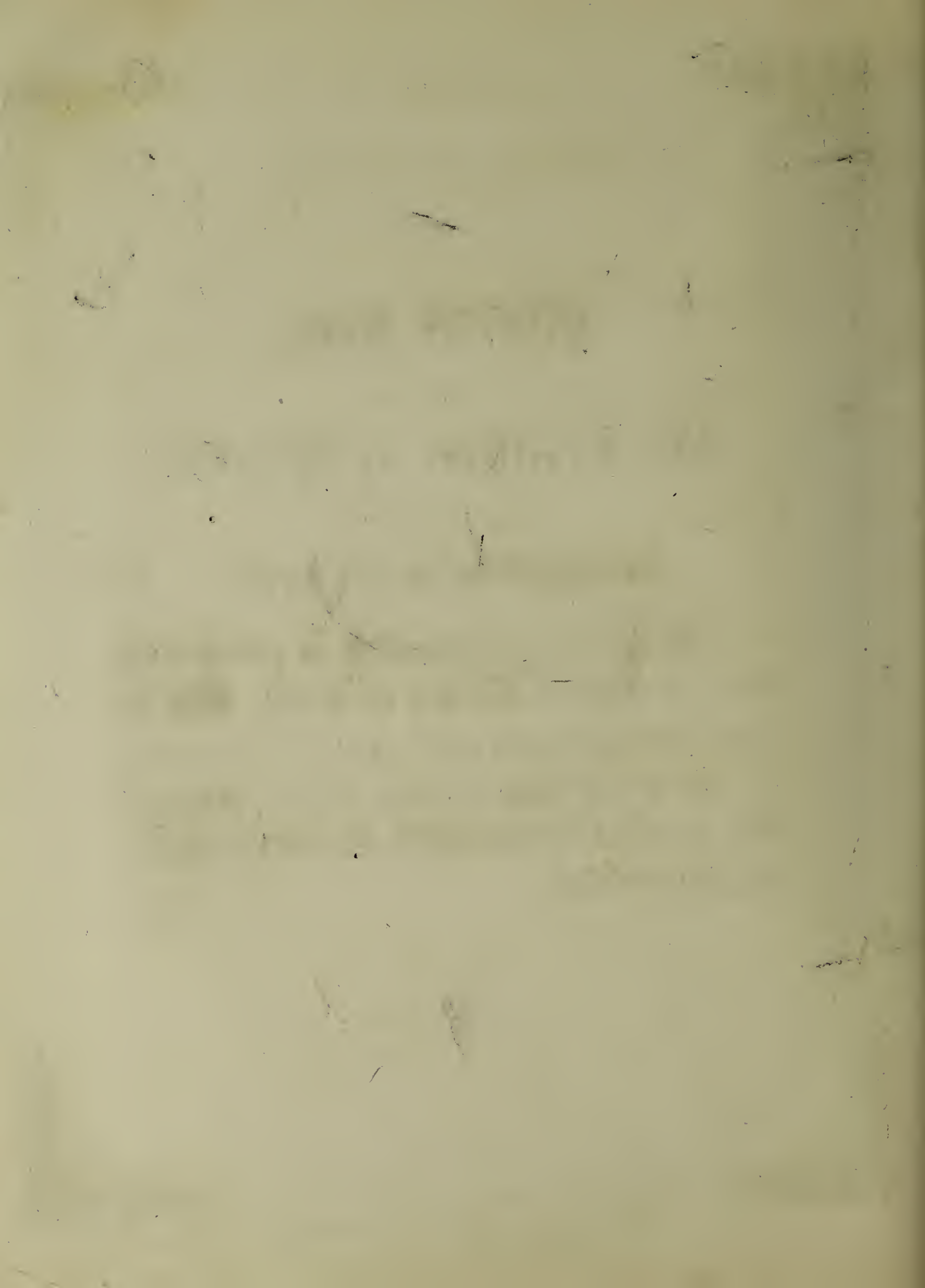
Bibhatsa Rasa,

OR

The Sentiment of Disgust.

TRANSLATION OF THE SONG.

“**O** Rudhira-priya (blood-loving), do you come to this field of the slain, and drink your fill of blood. Alas! the stream of blood is running to waste.” A rakshasi thus addressed her mate, and the latter immediately responded to her call. Then both with a frightful laughter, fell to drinking the blood and gnawing the bones.



पुलिन्दकारागजयमङ्गल*तालाभ्यां ।

आस्थायी ।

च॒ट॒ म॒ म॒ च॒ट॒ म॒ ध॒ म॒ ध॒ सां॒ सां॒ सां॒ नि॒ ध॒ म॒ ध॒
ह॒ त॒ मा॒ ०॒ नु॒ ष॒ ग॒ ण॒ प॒ रि॒ पू॒ रि॒ त॒ इ॒ ह॒

नि॒ च॒ट॒ नि॒ ध॒ सां॒ ध॒ नि॒ ध॒ म॒ म॒ च॒ट॒ म॒ ध॒ नि॒ सां॒
स॒ ङ्ग॒ र॒ भू॒ ०॒ त॒ ल॒ तः॒ ए॒ हि॒ रु॒ धि॒ र॒ प्रि॒ य॒

नि॒ च॒ट॒ नि॒ ध॒ नि॒ ध॒ नि॒ सां॒ म॒ च॒ट॒ नि॒ ध॒ नि॒ म॒ ध॒
र॒ क्त॒ म॒ प॒ रि॒ मि॒ त॒ म॒ वि॒ र॒ त॒ मा॒ ०॒ पि॒ व॒

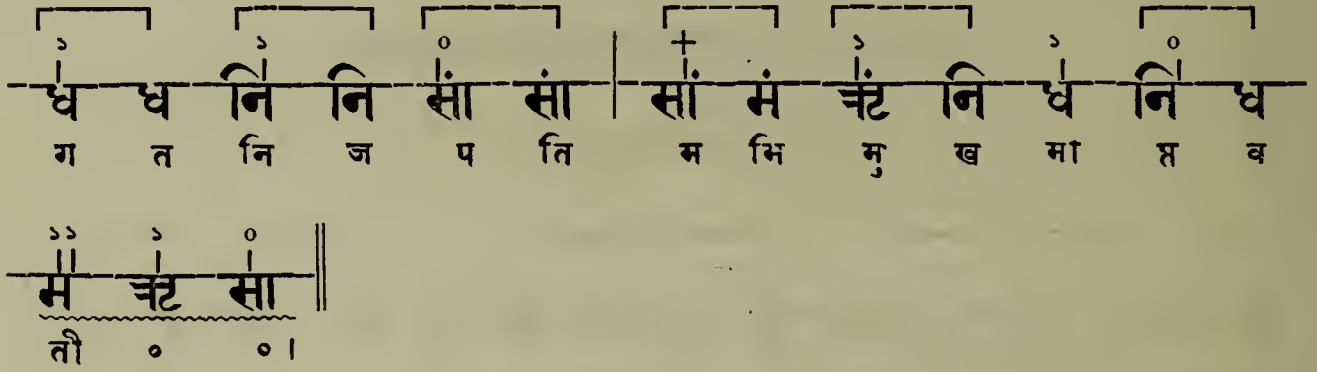
सां॒ नि॒ ध॒ म॒ च॒ट॒ सां॒
तू॒ ण॒ ग॒ तः॒ ०॒ ०॒ ।

अन्तरा ।

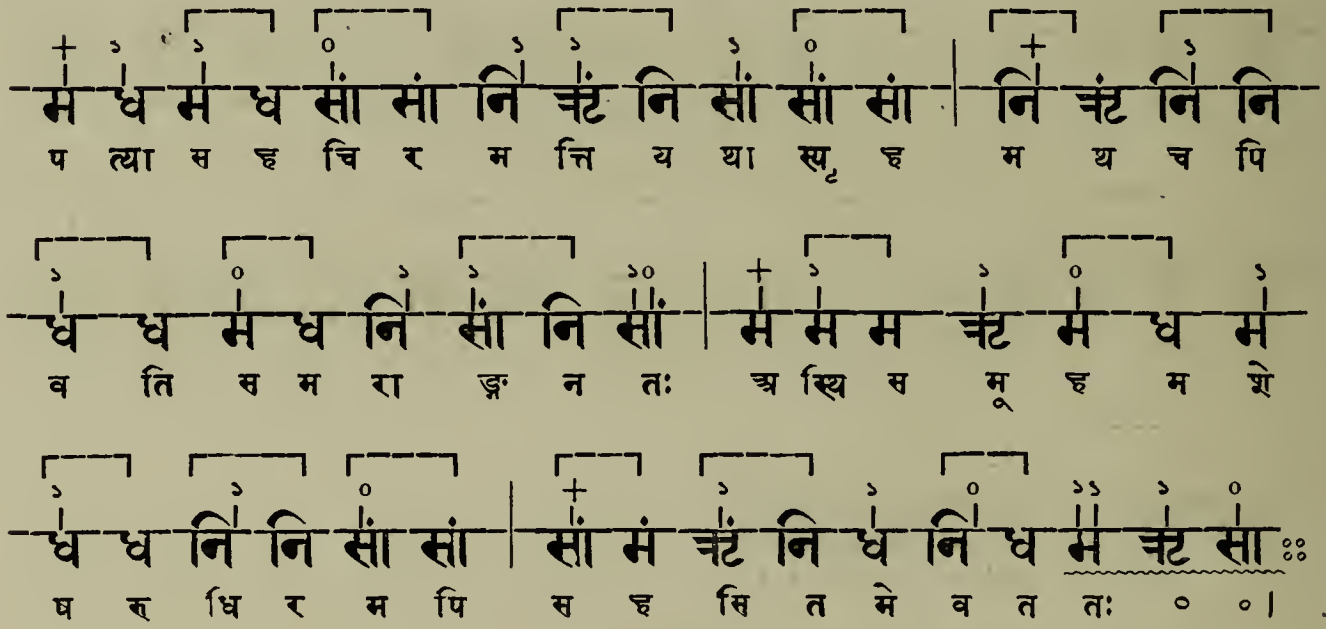
म॒ ध॒ म॒ ध॒ सां॒ सां॒ नि॒ च॒ट॒ नि॒ सां॒ सां॒ सां॒ नि॒ च॒ट॒ नि॒ नि॒
सो॒ तो॒ नि॒ व॒ च॒ ति॒ शो॒ णि॒ त॒ स॒ म्म॒ व॒ म॒ ह॒ च॒ वि॒

ध॒ ध॒ म॒ ध॒ नि॒ सां॒ नि॒ सां॒ म॒ म॒ म॒ च॒ट॒ म॒ ध॒ म॒
फ॒ ल॒ मि॒ ति॒ भा॒ ष॒ य॒ ती॒ रा॒ क्ष॒ स॒ यो॒ षि॒ दु॒ पा॒

* सगणद्वितयं यत्र स तालो जयमङ्गलः ।



अन्तरा ।



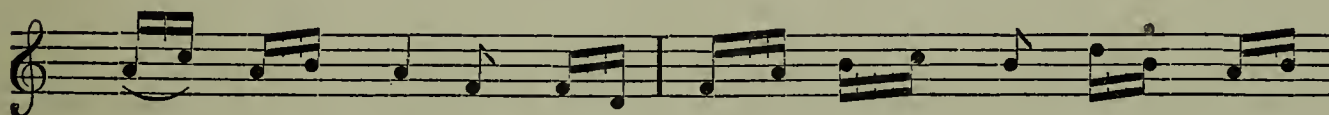
PULINDAKÁ.

TÁLA—JAYAMAṄGALA.

First Strain.



Ha ta má — nu sha ga na pa ri pú ri ta i ha sañ ga ra



bhú — ta la tah e hi ru dhi ra pri ya rak ta ma pa ri



mi ta ma bi ra ta má — pi ba túr na ga tah — —.

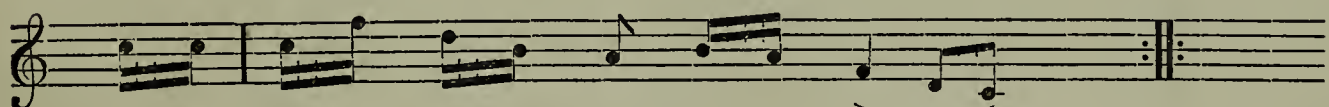
Second Strain.



Sro to ni ba ha ti s'o ñi ta sam bha ba ma ha ha bi pha la

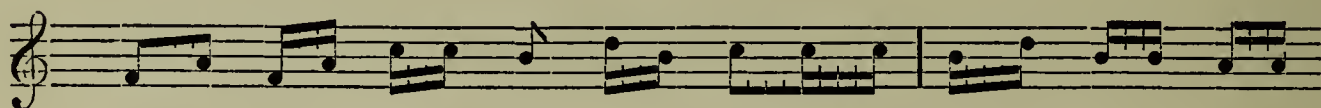


mi ti bhá sha ya tí rák sha sa yo shi du pá ga ta ni ja

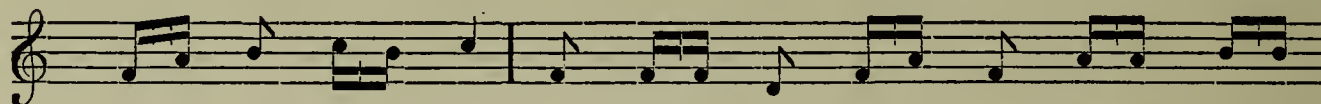


pa ti ma bhi mu kha máp ta ba tí — —.

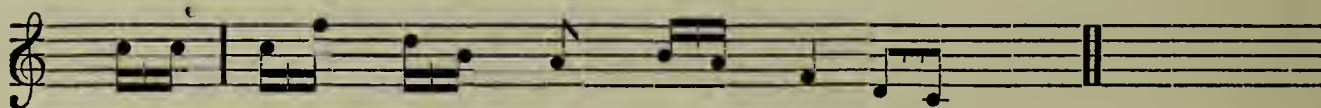
Third Strain.



Pa tyá sa ha chi ra mat ti ya thás pri ha ma tha cha pi ba ti



sa ma ráñ ga na tah as thi sa mú ha ma s'e sha ru dhi ra

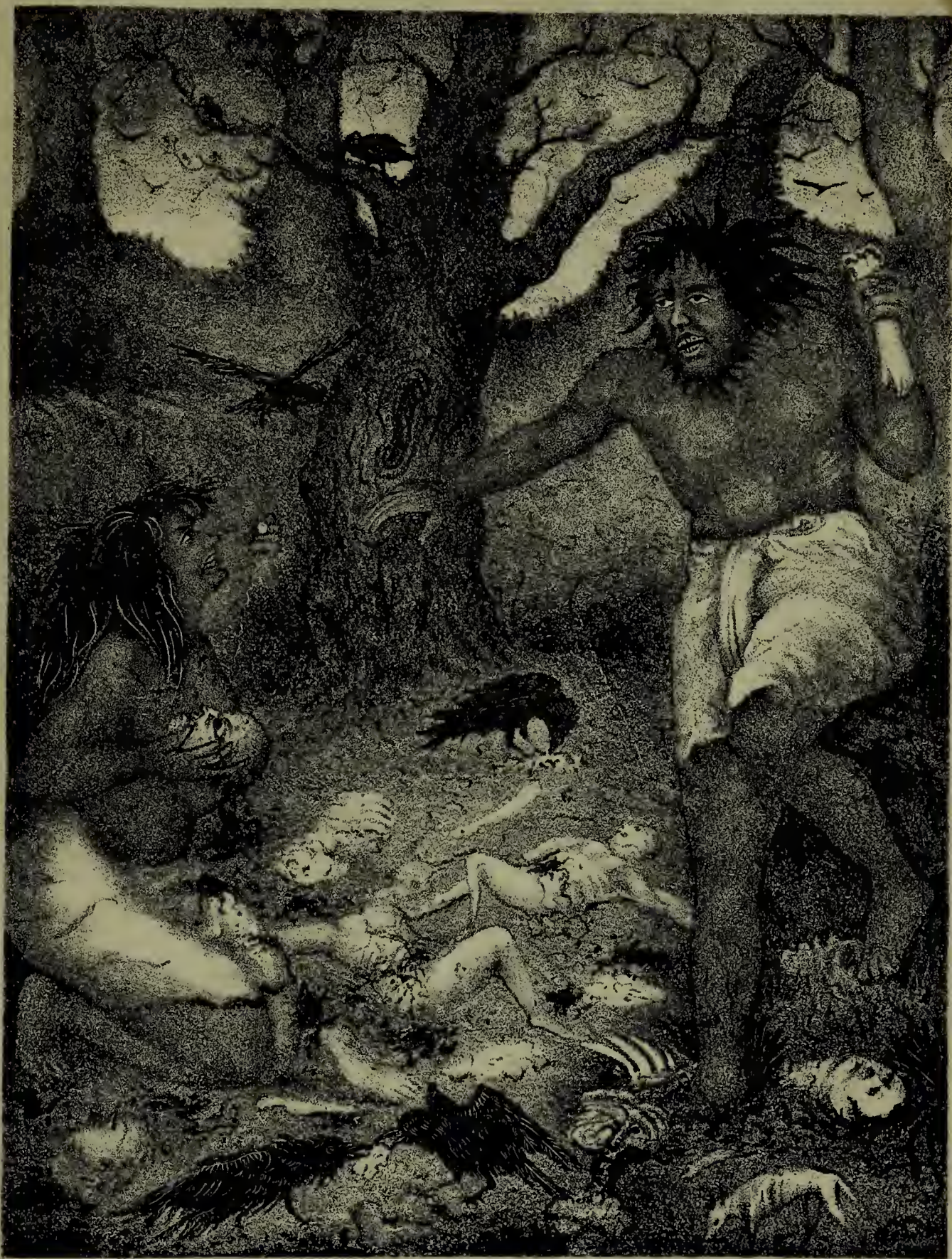


ma pi sa ha si ta me ba ta tah — —.

THE EIGHT PRINCIPAL BASAS OF THE HINDUS.

BIBHATSA.

RUDHIRA-PRIYA AND HIS WIFE FEEDING ON CARCASSES.



Lith. and Print. by Kristohary Das

DESIGNED & LITHOGRAPHED FOR D^R S. M. TAGORE.

RUDHIRA-PRIYA AND HIS WIFE FEEDING ON CORPSES.

SCENE.—The Field of Kurukshetra after the Battle.

Enter Vasá-gandhá.

Vasá. (Dancing with joy.) Hey! What a battle has raged here! Lo! the earth is deluged with blood. Myriads of corpses are lying scattered around. O joy! What a happy day! I wish the battle may extend over a thousand years. The brains of the elephants, dashed out of their skulls, are lying in heaps. O, I will eat my fill of them! What a sweet smell has filled the whole air! It adds keenness to my growing appetite. I will feast upon these delicacies right heartily. *(Dances.)* But where's my dear Rudhira-priya gone! O, how he hungers after reeking flesh and blood! Let me call him anon. These delicious things will lose their relish unless he partakes with me. *(In a loud voice.)* Oho! Rudhira-priya, ho! Come, come, make haste, here's a hearty repast for you.

Enter Rudhira-priya with a putrid Corpse on his shoulders.

Rudhi. Where, good woman, where are you? Here I've got for you a putrid body. Help yourself with it and appease your craving appetite. 'Twas lying under the press of a dead elephant. Well rotten! Look, what a thick swarm of maggots are eating into it. O, most delicious!

Vasá. Where, where's it ? (*Eagerly takes hold of the corpse.*)

Rudhi. Well, you have so strong a craving for rotten flesh ?

Vasá. O, you always feast upon fresh meat ; how can you be expected to have a taste for *putrid* flesh. Flesh is never so palatable as when well rotten. If you have no liking for it, you better help yourself with this fresh blood and meat. Again the battle will be fought to-morrow ; and no doubt you will have a good entertainment then.

Rudhi. Is it so ? Again to-morrow ? O joy ! (*Dances.*)

[Curtain.]

VIII.

ADBHUTA RASA.

TRANSFORMATION OF AHALYÁ FROM A STONE INTO
HER PREVIOUS HUMAN FORM.

ONCE Indra, bewitched by the beauty of Ahalyá, spouse of Gotama, became his disciple, and afterwards opportunely taking the shape of his master, lay with her. On coming to know this, her husband cursed her to be a stone. She, with tears in her eyes, tried to vindicate her innocence. Convinced of it, Gotama said,—“Very well; when the Deity, assuming the Ráma incarnation, will touch you with his feet, you shall be restored to your original form.” Our illustration shows the transformation of the woman from the stone into her previous human form.

अद्भुतरसः ।

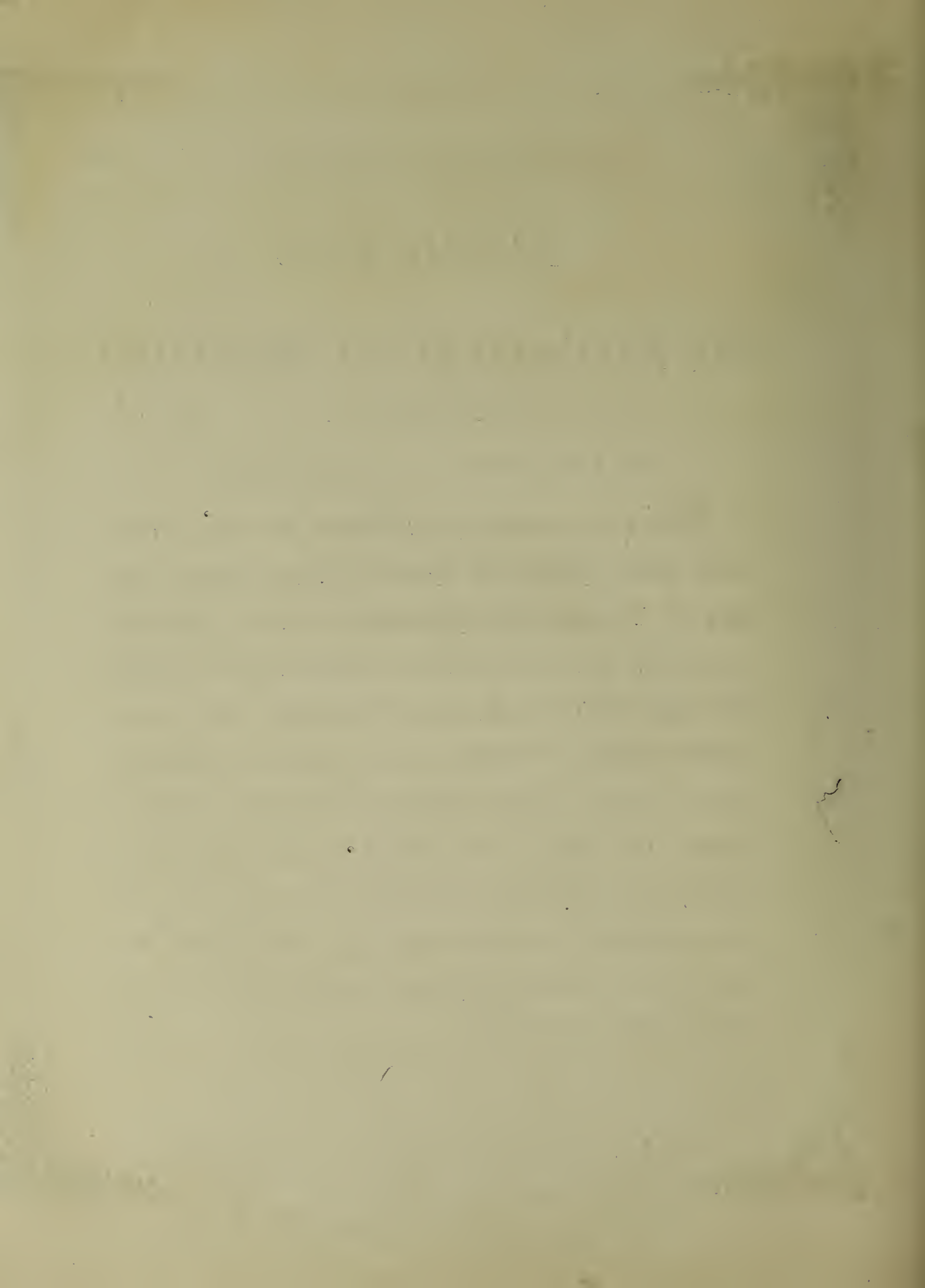
(गीतम् ।)

जय जय राघव जनकसुताधव नीलाम्बुदतनुकान्ते ।
 वितर रजोऽङ्घ्रिः सरोजयुगलजनु भवभयहरणमिदन्ते ॥
 पुनरपि वर्षाणि मम करुणार्णव दानादेकश एतस्याः ।
 किमपि मनुष्यकलेवरमद्भुतमर्द्धमुदितमयि भाति विभो ।
 पतिव्रतशपनं नैव विनश्यति सस्यगद्य रघुनन्दन यस्याः ॥
 अतिशयदुर्मतिसुरपतिदुष्कृतकृत्यात्पातकपूर्णा सा ।
 अभिशपनेन मुनेः खलु प्रस्तरविग्रहमभिनवमाप्तवती ।
 कथयति विनयात गोतमतापसकामिनीति शपमुक्तय एषा ॥

Adbhuta Rasa,
OR
The Sentiment of the Wonderful.

TRANSLATION OF THE SONG.

Having been cursed by her husband, for lying with the wicked Indra, Ahalya, the spouse of the sage Gotama, was lying as a stone, when Rāmachandra, son of Dāsāratha, touched her with his feet; and lo! the upper part of Ahalya's body became like that of the person of a goddess. She then thus supplicated Rāma: "O thou of the complexion resembling the new-born cloud! O son of Raghu! O merciful! O lord of Janaki! One touch of thy hallowed feet has thus rendered the upper part of my body so beautiful; but I have not yet been able to get quit of my husband's curse. Do thou therefore, O remover of the world's fear, once more touch the other stony half of my body with thy lotus feet."



नट्टारागगज*तालाभ्यां ।

आस्थायी ।

सा सा म म म म म म प म म ग चट ग ग
 ज य ज य रा घ व ज न क सु ता ० ध व
 प नि सां नि प्र म म ग म म म म म चट चट चट
 नी ला खु द त तु का न्ते वि त र र जोऽ ० द्वि स
 नि ध सां सां सां सां सां सां सां सां मं गं मं चट सां
 रो ० ज यु ग ल ज नु भ व ० ० ० भ य
 सां ध प्र म म ग प्र म चट सां
 ह र ण मि द ० ० ० न्ते ० ।

अन्तरा ।

प प नि ध सां सां सां सां सां सां नि सां सां नि नि
 पु न र पि व र्ष्णि म म क रु णा णं व दा ना
 सां नि प्र म म ग म म म म म चट चट चट
 दे क श ए त स्याः कि म पि म नु ० ध्य क
 म प प म प प नि सां ध प्र म म ग ग ग म
 ले व र म झु त म ० द्वि सु दि त म यि भा ०
 प म ग चट सां प प नि ध सां सां सां सां सां सां सां
 ति वि भो ० ० प ति क्त त श प नं नै व वि न

* गजश्चतुर्लघुः स्याच्च * * * ।

³सां ³सां | ⁺मं ³गं ³मं ³चं ³सां ³ध ³प ³म | ⁺गं ³म ³प ³म ³चं ³सां ||
 श्य ति स ० ० स्य ग द्य र धु न ० न्द न य स्याः ।

अन्तरा ।

⁺प ³प ³नि ³ध ³सां ³सां ³सां | ⁺सां ³सां ³सां ³सां ³नि ³सां ³सां |
 अ ति श य दु र्मा ति सु र प ति दु ष्कृ त

⁺नि ³नि ³सां ³नि ³प | ⁺मं ³मं ³गं | ⁺मं ³मं ³मं ³मं ³मं ³चं ³चं ³मं |
 छ त्वात् पा त क पू र्णा सा अ भि श प ने ० न सु

⁺मं ³प ³प ³मं ³प ³प | ⁺नि ³सां ³ध ³प ³मं ³मं ³गं ³गं | ⁺गं ³मं |
 नेः ख लु प्र स्त र वि ० अ ह म भि न व मा ०

³प ³मं ³गं ³चं ³सां | ⁺प ³प ³नि ³ध ³सां ³सां ³सां | ⁺सां ³सां ³सां |
 प्र व ती ० ० क थ य ति वि न यात् गो त म

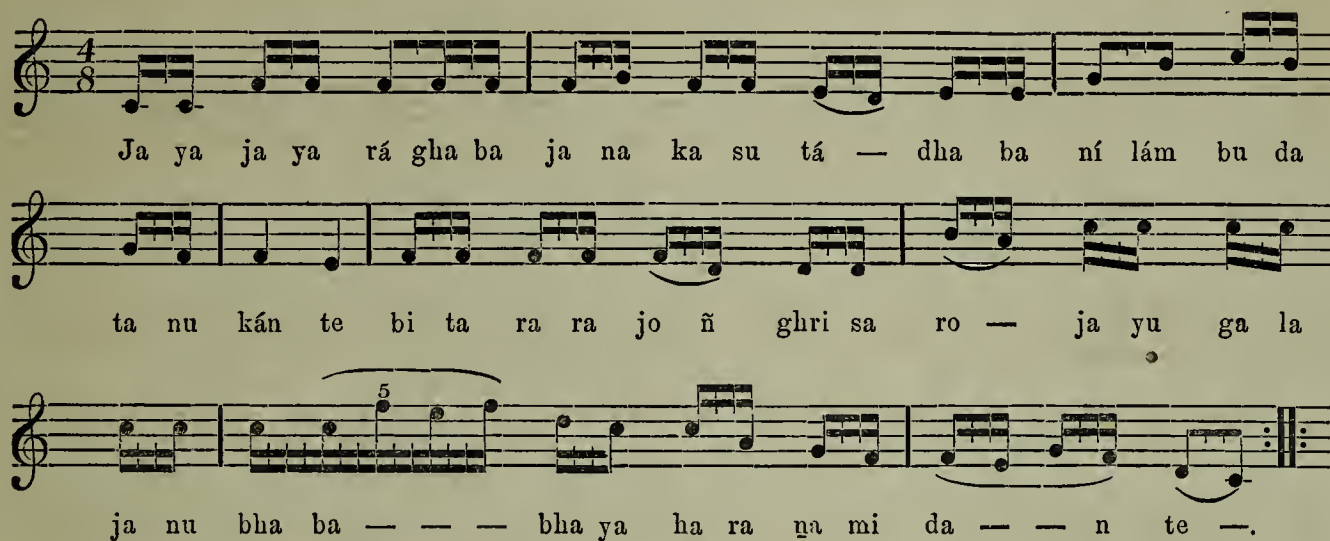
³नि ³सां ³सां | ⁺सां ³मं ³मं ³चं ³सां ³ध ³प | ⁺मं ³गं ³मं |
 ता प स का ० मि नी ति श प सु ० ०

³प ³मं ³चं ³सां ::
 क्त य ए षा ।

NATTÁ.

TÁLA—GAJA.

First Strain.

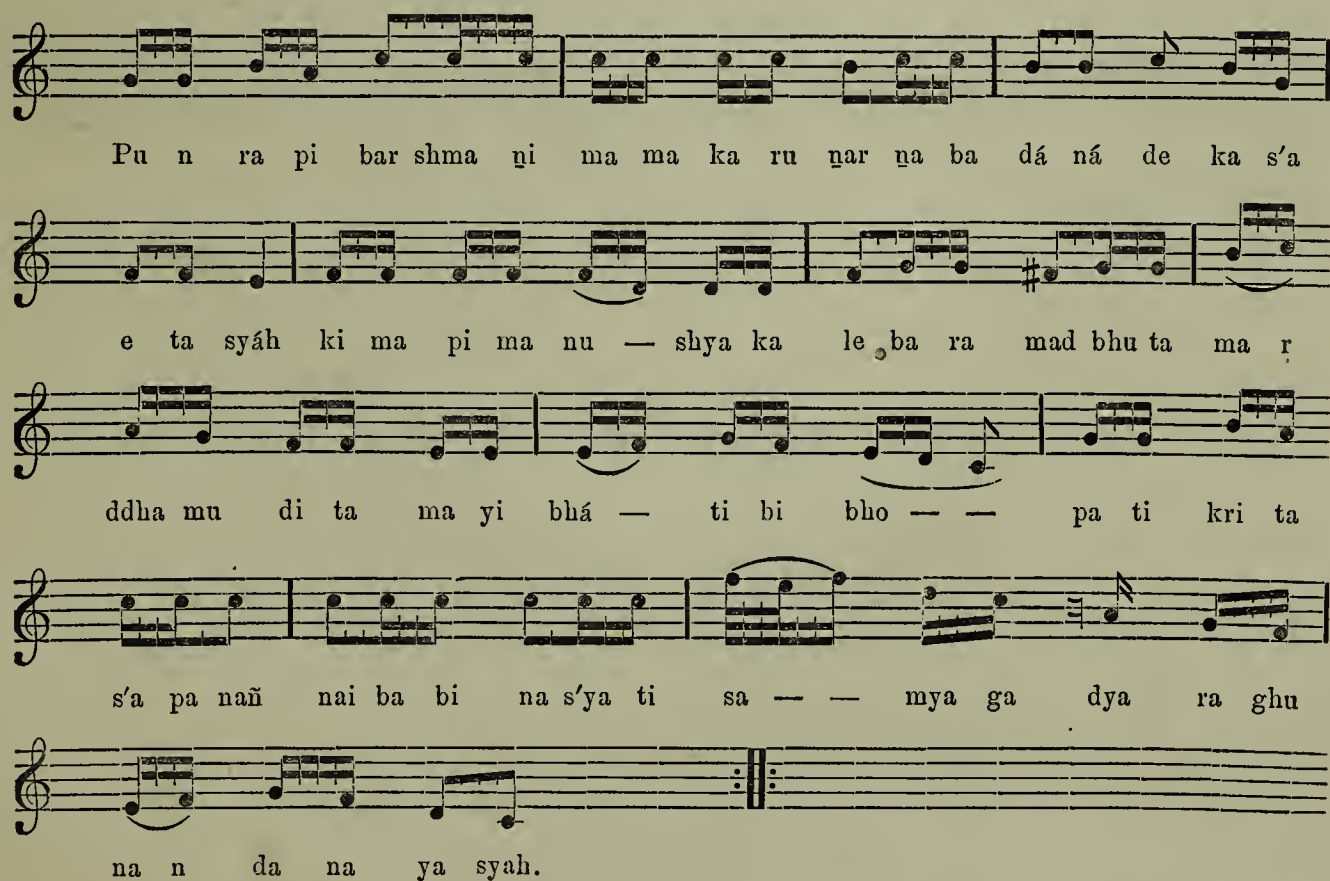


Ja ya ja ya rá gha ba ja na ka su tá — dha ba ní lám bu da

ta nu kán te bi ta ra ra jo ñ ghri sa ro — ja yu ga la

ja nu bha ba — — — bha ya ha ra na mi da — — n te —.

Second Strain.



Pu n ra pi bar shma ñi ma ma ka ru nar na ba dá ná de ka s'a

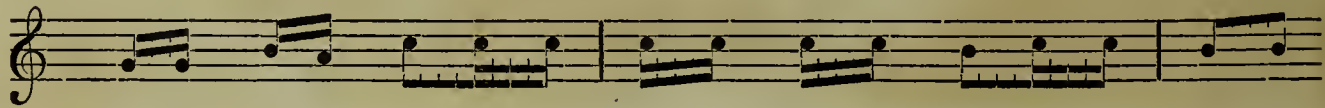
e ta syáh ki ma pi ma nu — shya ka le ba ra mad bhu ta ma r

ddha mu di ta ma yi bhá — ti bi bho — — pa ti kri ta

s'a pa nañ nai ba bi na s'ya ti sa — — mya ga dya ra ghu

na n da na ya syah.

Third Strain.



A ti s'a ya dur mma ti su ra pa ti dush kri ta krit tyát



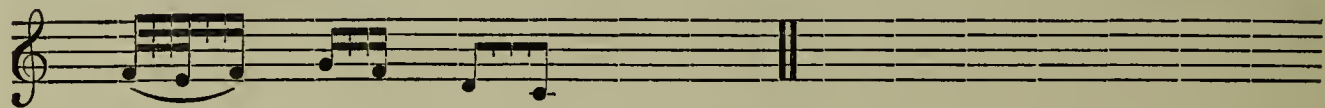
pá ta ka púr ná sá a bhi s'a pa ne — na mu neh kha lu pras



ta ra bi — gra ha ma bhi na ba má p ta ba tí — — ka tha



ya ti bi na yát go ta ma tá pa sa ká — mi ní ti s'a pa



mu — k ta ya e shá.

THE EIGHT PRINCIPAL RASAS OF THE HINDUS.

ADBHUTA.

METAMORPHOSIS OF AHALYA



Lith. and Print. by Kristohury Das

DESIGNED & LITHOGRAPHED FOR D. S. M. TAGORE.

TRANSFORMATION OF AHALYÁ FROM A STONE INTO HER
PREVIOUS HUMAN FORM.

SCENE.—The Hermitage of Gotama.

Enter Ráma and Laksmaná with Visvámitra.

Rám. O Laksmaña! Lo! What a calm reigns in this still solitude? Surely it must have been some hermitage. We must be standing on sacred ground. Dear, don't you feel a tranquil delight in entering it?

Lak. Yes, dear lord, I do. But why is it so void of life?

Rám. I too was thinking of it. Well, let us better ask our reverend sage about it. (To Visvámitra.) Sire, pray, tell me, was this once the abode of some holy man?

Visv. Yes, noble prince! 'Twas Gotama held his hermitage here.

Rám. O! the holy sage, Gotama? But why is it so lonely now? What stillness! In the air there's not a fly stirring. Strange indeed!

Visv. Pray, come along and satisfy your curiosity.

Rám. I follow, sire. (*They go to a spot, and as soon as Ráma steps on a stone, it is transformed into a woman.*)

Rám. What's this? What's this? What a marvel!

Lak. What a wonder ! I never beheld such a miracle before.

Rám. What can this be ? Is this a mortal or a celestial ? That look, that sweet expression, seems something super-human. What innocence ! Holy sire ! You are all-wise ; pray tell me who this is.

Visv. Prince, she is Ahalyá Devi, the wife of Gotama, by whose curse she had been transformed into the stone. By the holy touch of your feet, she has regained her former self.

Rám. O ! I remember having heard from you her story. 'Tis a pity that so virtuous and innocent a lady should fare thus ;—a thousand pities !

Lak. I was at first struck with fright ; but now that I have heard all about it, my mind has found rest. Thro' the favor of the sage, however, we have this day seen a wonder.

Rám. What wonders have we not witnessed here in the wilderness in his company ?

Visv. O Ráma ! All this is thy work. Thou art the life and light of this universe. Everything in thy creation is wonderful because of thee. The planets perform their daily rounds in the starry heavens by thy force. Is this not a wonder ? Now the sky is calm and serene, the next moment it is o'ercast with clouds, and down comes the rain ! A small grain grows up into a large tree ! One living being comes out of another ! How wonderful are thy works !

[Curtain.]

